The GOLDEN DAWN

Phoenix Evening Lectures

L. RON HUBBARD

LECTURES 1 – 6A

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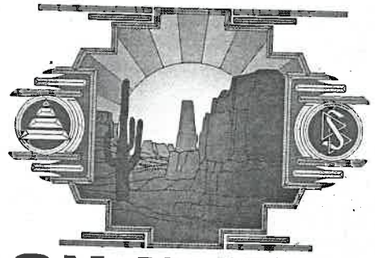
TRANSCRIPTS & GLOSSARY



L. RON HUBBARD

LECTURES 1–6A

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THE WRONG THING TO DO IS NOTHING

LECTURE 1

DISC 1

A LECTURE GIVEN ON 17 NOVEMBER 1954

60 MINUTES

There's quite a bit of interest these days in Dianetics and Scientology. This interest 2
is partially dependent upon the fact that life would like to be a little bit freer. Partially dependent upon the fact that life is interesting and that the mind is interesting too. And partially dependent upon the fact that very few people in the past knew anything about the mind and they talked a great deal and knew very little. And partially dependent upon the fact that if we don't do something about it, we're not going to have any planet here in a relatively short space of time. I would say within about fifteen years.

Other than that, there isn't any real interest why there should be any interest in Dianetics and Scientology.

You could see how this would be. I mean, Man–apathy, apathy, apathy, you know? And his general concern these days on the Third Dynamic is best described by the immortal words of Hippocrates–"Apathy, apathy, apathy." And Man's communication level today, unfortunately, is very succinctly described by the *very* immortal words of Epicurus–"Apathy, apathy, apathy." [laughter] And there was a speech made one time by a very, very learned Roman, who described the state of the Roman Empire just before it went boom and that speech started, "Apathy, apathy, apathy," and ended, "Apathy, apathy, apathy."

This tremendous communication level and enthusiasm on the part of Man is well understood when one recognizes what he's had for doctors.

Now, it's a funny thing when a fellow gets bad off, he knows that usually if he just had one friend to turn to or talk to or something of the sort, why, he would be much less bad off. That's a fact, you see? Man has always known that.

But the Roman Empire just before it went boom didn't have any friends to talk to. You know, either everybody was rushing off to the new church to drink the blood of the lamb or had just joined the new push on the palace, you know, or had just given it all up and had gone down into North Africa to sit in a cave. And this state of affairs didn't allow for anybody to have any friends, you see?

Well, as long as there were a few friends around or Man could be a friend of Man's, why, there wasn't really too much need of psychotherapy or interest in the mind and so forth, why, you could always talk it over and you felt like you could get out of it somehow and so forth.

But with the advent of TV, the amount of communication going on from Man to Man has reduced markedly. This is a very strange and peculiar thing. But card games, bridge tables, decks of playing cards, cribbage boards–the usual paraphernalia once known to the American parlor–have to a large degree ceased to be sold. Stock in those companies has not just gone boom, it scraped bottom and then it lost where bottom was.

The actual fact is that entertainment, canned entertainment in the home and so on, is having a very marked effect on Man in this country.

Now, in Great Britain, Dianetics and Scientology are doing a higher level of communication, person to person, than it is in the United States. That's interesting, isn't it? Great Britain only has the BBC and who'd listen to that? It doesn't have any TV.

We have a couple of people present from the British Empire, so I will temper the whole thing. I got into an argument with somebody in London. I said, "Well, it isn't as if you had radio, you have the BBC."

And they said, "What? What? Who? Really now! The BBC is wonderful. I mean, terrific programs and quite–and so forth."

I settled both of these arguments at once and instantly, and says, "How long has it been since you've turned on a radio set?" That settled the argument. Months had gone by since

either of these people had listened to the radio. But they knew they had a great broadcasting system. They very probably do, but they never listen to it.

Canned entertainment of this character is antipathetic, actually, to an active people. They would rather participate than spectate. The difference between Dianetics and psychology, for instance, is a very singular difference. It's the difference between participate and spectate.

Psychology spectates–does a beautiful job of it, too. They sit and observe. Sometime you are going to have the misfortune of processing, if you haven't already, some fully trained psychologist. He sits back and watches his bank go by.

And once in a while he reports to you on what he sees or thinks he sees, but that's auditing. Now, that's a fact. The spectator sport–football, I'd like to see you get a little five-year-old kid to sit still sometime long enough to watch a full, complete, Class A, professional football game.

He'll watch it for a few minutes and then he'll sort of get the idea that he's got the ball, you know, and he'll start to twitch and so forth and then he's gone–he's gone down to get some pop or something of the sort. He's through as far as this is concerned. It's not any longer of any interest to him.

But the seniors, who are present at the college game, sit there with great obedience and spectate. And the freshmen, they have something in common with the five-year-old kid, but they'll lose it in the next three, four years.

Participation has no substitute. Many a person is sort of looking at life go by or he thinks his body or his mind is something that you look at or observe. And as long as he just looks at it and observes–he doesn't use it, you know–just looks at it and observes, he makes a tough customer when it comes to processing.

Now, it isn't that a five-year-old kid is saner than somebody who is thirty-five. Probably the thirty-five-year-old person is saner, really, than the five-year-old, but they have a different viewpoint, a different philosophy of existence.

Thirty-five has learned that it's dangerous to do anything but spectate. See, he's learned that that's the thing to do–just sit back and watch. Let's not get in there and pitch. Let's not really get in there and stir things up.

4

So you process the five-year-old kid. Wham! Bang! He's all over the room. He's climbing on you, the couch, the walls, he looks at the pictures and so forth, and he goes on answering your Straightwire questions all the time he's doing this.

If the auditor were to duplicate him physically, it would be a very tired auditor at the end of session.

All right. The thirty-five-year-old person sits there obediently and spectates as the bank goes by. He doesn't get anywhere near as far in processing as the five-year-old kid would, see?

4 As far as sanity is concerned, this five-year-old kid may have birth in restimulation and everything else, but he still has a philosophy—he still has a philosophy of "participate." He has not been disenfranchised from life. Nobody has convinced him that he is an alien.

See, he doesn't walk into a store and feel "I am a stranger here." And yet this song, with words and music, has been drummed in very hard into the thirty-five-year-old.

He walks into a store. He might not know what he wants to buy, but he sure knows that he is actually a stranger in that store. This he knows. Five-year-old kid doesn't know that.

He walks into the store—this is my store—rap, rap, bang, bang. Clerk comes by and says, "Can't you mind this little brat?" and so forth. But he owns the store. He also has not yet had it pounded into his head once more that he mustn't touch the physical universe. So he gets into the toy bins and the nail bins and so forth and he gets them scattered all around the floor. He touches the physical universe.

His parents and other people will finally back him off to a point where "he will once more, in this life [sigh], content himself with looking at it" but not participating in it.

Now, the actual physical well-being of a person is as good as he can participate in life. His mind is as good as he can use it, not as good as it will reel off a player piano roll or something. He is as well off as he can walk out here and learn how to drive a tractor or play a harmonica. You'll find out learning incidence drops as the years increase. But this is only this one factor: participation has dropped and spectatoring has risen.

So if participation has dropped, naturally, the ability of the person to put what he knows to work has dropped also.

Now, you went to college, you got a full and complete education. Full and complete education—100 percent. Gorgeous. Right across the boards. Got A in everything, particularly, let us say, in Germanic culture. That is in the Department of Idiocy, 861B. You got A in this.

And a few years go by—a few years go by and somebody comes up to you and says, "Well actually, these Egyptians like Attila are . . ." And you look at them blankly and say, "Well, I guess so."

What happened to your education in Germanic culture? You didn't participate with it in the first place. You learned it in four square walls. And you didn't use it afterwards. You could pick it up fast if you started to—wanted to. You could pick it up again. You could recover it and so forth.

But its recovery would depend to a marked degree upon your use of it. Isn't that so?

Well, what do you think of your ability in this physical universe? We got space, we got energy, we got objects. Listen, it's—you're just as at home in it as you use it. And when you stop using it and start looking at it, some auditor comes along and starts biting his fingernails up to the second joint. Because you sit back and watch the engrams go by, you know?

This is the preclear who is the lovely preclear. The one you want most to audit. [laughter]

Now, how does he possibly—what's the common denominator that gets into this condition? 5
It is under the heading, actually, of "games." A preclear is actually as well off as he can participate—not in murdering people, not in murdering pieces of paper in some government bureau, none of these things. He's simply as well off as he can participate in a game.

And you'll have some preclear come in and you say, "Touch the wall," and he'll go touch the wall and touch the ceiling if you said so and walk around in circles and so forth and his case level comes up and everything is fine.

Well, what is the essential ingredient here with this preclear? He can participate in a game.

Now, you get this other preclear. You say, "All right. Now go over and touch the wall." He says, "Why?" [laughter]

You say, "Well, because—well, you go over and t-touch the wall."

And he says, "Well, why should I?"

And you say, "Well, go on over and touch the wall. And see that spot over there? Well, go over and touch it."

"[sigh] Why?"

He can't participate, do you see?

Now, essentially, the physical universe is a game. Game is a Third Dynamic operation, so is auditing, so is communication–Third Dynamic.

This universe would have no value whatsoever unless it could be used as a playing field. That would have no value.

Now, in the Philadelphia Lectures, 1953, and in the Doctorate Lectures, late '52, this was pretty thoroughly covered–this matter of games. And the truth of the matter is, is there–as far as the reason why is concerned, of existence–the reason why is a game. And when it ceases to be a game, there *is* no reason why.

So a person only becomes baffled about a reason why when it has ceased to be a game. Well, how could it cease to be a game? By a person no longer being a player. A person is no longer a player. A person becomes a pawn. What do you think a pawn on a chessboard thinks about?

It waits for somebody else to move it. It might sit there and look at the rest of the board maybe, but it's merely a spectator. Somebody else has got to come along and move it on another square.

Of course, there's one step lower than this, that's a broken pawn. But the preclear who comes in and sits in the chair and waits for the auditor to move him into various positions on the board and just moves simply because the auditor said so, kind of wonders what's going to happen and expects something to happen, maybe and maybe not. But he's just there, you know? He's in this situation of a pawn.

6 The auditor's mission is to bring him up to where he can be to some degree a player. If he can't play a game, he can't do anything because there's nothing else to do. That's the hideous part of all this. People come around and they tell you, "Now, life is serious. It's important."

You know what they're trying to do? Trying to make a pawn out of you. That's how you make pawns. You come up to some somebody and you say, "Now, listen. Life is serious.

It's important, so forth and so on. And you are an 'it,' you know, and it's very serious and it's very important and you move when I move you."

Next thing you know, why, you feel kind of "pawnish" or if you're in the army, "privatish."

Now–by the way, there's nothing wrong with war except this fact: Most of the fellows engaged in fighting the war are not players. The majority of these are pawns. And they didn't ask to be there and it's not their game anyhow. Somebody else is playing this game at 1600 Pennsylvania Avenue or 10 Downing Street or someplace else–there's somebody else playing this game. They're not playing this game and they go over and expect to get mud up to their neck and let people shoot at them and so forth. For whose amusement and edification?

I remember the last time I was shot at, I looked around and damned if I could see the secretary of navy. He wasn't there. [laughter]

So that wasn't a game, was it?

Now, what's the difference between a game and not a game? Well, there's two gradients. There would be the point above and the point below a game.

Now, we'd have this level here, we'd call it game level. Now, we have a point below it where the person is actually involved in a game but isn't playing it, but is simply being moved around willy-nilly, see? Well, that person is not–he might be part of the game, but he doesn't know anything about it if he is. See, he wouldn't have any knowingness. Therefore, any participation he had would be other-determinism and he would be getting moved around.

Now, there's the point above that where there would be no game simply because there's no players. You walk in on the scene, you make a scene, something like this and you look around you and there's just nobody else to fight with, nobody else to play with, there's no other chess player.

Of course, your answer to that is at least to make a chess player. Most of a thetan's machinery and so forth is built on the fact that he doesn't believe he could actually create totally another chess player anymore, so he merely creates an automaton to play chess with.

He *can* create another chess player. But he's got to give that other chess player complete self-determinism. And now he doesn't any longer know what the other fellow knows. See,

they knew basically the same things and now all of a sudden they get different experience tracks. They'd have to have different experience tracks. They would have to have a conception of individuality, the two, and the "made" chess player would have to be the same as the fellow who made him to such a degree that the "made" chess player might even be confused about whether or not he made the fellow who made him.

So he got an establishment of identity, in other words. And this establishment of identity, individuality and so forth would make a couple of players and then they could play a game. And you would have a Third Dynamic.

Out of this you could say "life is not worth living." That's a book. Fellow by the name of Bishop Shenanigans wrote it. [laughter] Life is not worth living and life is not worth living if there's only a First Dynamic. That's the truth of the matter. I mean, it's not worth living if there's a First Dynamic.

7 Now, there's two ways to become a First Dynamic. One is to walk in on the scene and find yourself totally capable of playing a game and very interested in doing so and there's no other side. Now you're in the silly position of the football player who goes down and throws the ball from one end of the field and comes over to the other end of the field and catches it. He can sort of pretend, you know, that he's two football players, but he's not sufficiently schizzy to do this, you see. You'd get around that with great ease. All you'd say is, "Another football player, presto chango, here I am, here he is, he–*thum-thum-thum.* Bang! We've got a game. Now each of you make eleven more and say you're all on my side now and I'm coach or something of the sort. And here we go." Boom! Everybody would know he was playing a game.

And the other way to get highly individualized and "only oneish" and so forth is to get *below* this level of game. And one knows then that he's an "only one" simply because everybody else is a stranger. Nobody is involved in playing a game. There's not much communication going on here at all. But an individual knows himself to be an individual because he's such a stranger in the joint.

Now, there's two ways you could get into this. And there's one other way to know there is no game and that is simply be blotto, unconscious, wiped out, either permanently dead, which is impossible, or at least parked on one of these bars around here with the other

barflies or sound asleep in bed. Under these conditions, you wouldn't know about a game either.

But as far as the study of individuality is concerned, it is basically the study of the individual who has full capabilities for playing a game and has no other players against whom to play or, below that level, is forced into the category of being the "only one" and so of course cannot play a game, because he is again enforcedly and obsessively the "only one." His perception is so poor as a pawn that he can't even look around and find out there are even enemy pawns. He just feels confused when somebody moves him. Somebody moves him and he immediately feels confused, because there seemed to have been something else on the space or something. He isn't sure. It's all a big maybe. He probably bows down and prays to Yahweh or somebody at this point.

But when we wish to end a game, we mock-up a player of such magnitude, fortitude and "blasphemitude" that nobody can find him, stand against him or do anything like that, and say he's on your side. That's a good way to end a game. Convince everybody that we have a secret, invisible, utterly powerful player who is on our side.

Of course, if you play this gag very long the other guys will–they'll mock one up, too, or use yours.

Alexander, at Tyre, by the way, captured Tyre by sawing away the pilings on which the city of Tyre stood. First demonstration of submarine warfare. But more important than that, that wasn't what captured the city. What he did, actually, was go outside the city and sacrifice to the Tyre god, who was on a big wooden–god sat on a pedestal and was sacrificed and gave him offerings and bowed down in various ways and the people of Tyre were absolutely certain their god could be persuaded or bought to such a degree that they quit. They even went in and nailed this god's feet on the altar–big wooden image–to keep him from walking out and joining Alexander.

And they said, "Well . . ." See, Alexander used this gag, as I said. Later on when people became more depraved, they didn't have them in visible positions on altars. They said, "Well, he actually lives on that mountain, you know? And that's the place. And they come down from there with lightning bolts and so forth. That's why we're going to win."

And that was all very well. But finally it got completely degraded and they said he was everywhere all the time with nothing but vengeance in his heart for a wrongdoer, which means another player from the other side.

8 This, by the way, as a myth rather blew up right in our time. World War I. The boys of the British Army and the American Army were quite often found in the battlefield, with small Bibles in their pockets, by the Germans. And these two armies, the British and American and French armies, would go across no man's land and discover lots of Germans lying around with *Gott mit uns* on their buckle. So the whole thing got cancelled out and said there's nobody playing on their side just like there's nobody playing on ours and skip it. And it's been kind of skipped ever since.

You really don't have a good idea of what an enormous change has taken place in the field of religion in the last fifty years, the last thirty-five, fifty years. There's been a *tremendous* change in the whole field of religion.

Why, people used to be able to use this player. Papa and Mama were always using this player, you know? They'd say, "You see, we're puny people, you know. We're just sort of mortal, but actually–if you don't eat your applesauce, God's gonna get you!"

Well, in these various–various mechanisms . . . By the way, this is not blasphemy, this is just technology. Hope you understand that clearly. Religious allies are something Man has used since the earliest days of the caves and the trees. Now, this is old stuff. It was all along the track. This doesn't say that there is or is not a God. I'm just talking about religious allies. Of course, there are gods. Everybody knows there are gods. I know a storm god the other day–and can he *swear!* Anyhow . . . [laughter]

9 When we get into the field of games, there are certain rules that nobody ever practices, really, and that's this rule (and nobody ever looks at these rules) is don't knock out the playing field. See, that's an unwritten rule in games.

Now, we have the Chicago Bears or the Washington Penguins or something of the sort and they're having this terrific battle in there back and forth and they're passing this potato chip or whatever it is that they're using for a–the movies have a word for this–it's called a "weenie." Anything that everybody is after, you know? The pot of gold. Anything like

that, they call it in slang and movie writing, it's called a weenie. It's what everybody in the story is after. The gold mine. The lost ranch. Something of the sort, see.

Well, whatever they're using in this particular department, they're having a wonderful time–what would you think of one of those coaches if at that moment he suddenly sneaked the stadiums, the goal lines, the goal posts and everything else away and simply left two teams standing there. Now, wouldn't that be a dirty trick?

But what sort of a state of mind would an individual have to be in to do this? Boy, would he have to be desperate. That man's record must look like this: every game lost for 74 trillion years. He must conceive that it's absolutely impossible to win a game if he is going to conceive that the only solution to this game and the only way he can win is to destroy the playing field. You see that?

I mean, this fellow would have to be measured with a micrometer caliper in order to tell if he is any distance at all above mud. That's really low down. Now, that isn't in the "only one" classification. This fellow is *far* below that. He must be in a sort of an unconscious automaton sort of state to get into a frame of mind which demanded that he destroy the playing field. "See, I can't win, so *nobody's* gonna win! That's what's gonna happen." [laughter] "Nobody's gonna win." Did you ever see the little sneak kid or the tattletale of the neighborhood go out and steal the ball, you know, and hide it or throw it over a hedge? Or some Mama who was afraid little Roger was going to get his head bashed in, in this game–she comes out and breaks the baseball bat or does something of the sort or steals something, so as the game can't go on?

Well, actually, it's far worse. You've really never known anybody, intimately, low enough to steal and stop the whole playing field so there could *nevermore* be any game. Well, just think it over for a moment. Did you ever know anybody that low? That's really low.

Well, the secretary of war the other day, whose name I forget at the moment–is secretary of air–and we would love it if what he was blowing off was hot air, but it isn't. He used the beautiful sadness of Veterans Day and the gorgeous quiet of Arlington Cemetery to tell everybody, "Hee-hee-hee, hee-hee!" [laughter] "I'm just about to steal the whole playing field!" I can tell you what he did when he was a little boy, but there are ladies present.

I could tell you this man's whole history just by reading his speech. If he can say with such glee, covert glee . . . You know, you've seen the glee of insanity? Well, there's a position on the Tone Scale which is "covert glee of insanity." Well, with this covert glee, he can tell you, "Now, we have weapons of such wonderful power that simply by adding a little gimmick or two in it, it'll not only blow everything flat on the continent, but they'll kill all the life anywhere around it, too!"

With such men in charge of our national programs–this is not blasphemy, although I suppose in another few years it would be called such to talk about a national leader in any but reverent tones. He accompanied this with the fact that he saw the only solution to this was for everybody to turn to God. The man didn't know he was right.

The only real solution if such characters are going to stick around and do things like that is simply to be three feet back of your head and be ready to jettison the mock-up and find another playing field.

So the solution lies in the direction of God, but the decision doesn't lie with God.

10 All right. Here's a game. Here's a game. It's going on very well. You've got a lot of chips on the board. It's not a bad game. You've got a tremendous number of vested interests. There's–oh, I don't know, the places you know where to go and the possessions you have and the car that you tinker with and what you hope to do with some of your time. And there's, of course, your Social Security card and everything the government has been deducting and you have vested interests in all directions.

How would you like to have somebody tell you–all in one fell swoop, for no reason or cause whatsoever–that every vested interest you have, that every child you have ever borne, that every dream you have ever dreamed, is now forfeit in this game? Would you like that? Well, you've just been told that by the secretary of air of the United States of America.

That anything you have done or hoped for or possessed, no matter how intimate and close to you, is forfeit. And he hasn't said that it's going to happen tomorrow. But if he can wipe a continent today, believe me, he can knock a planet apart tomorrow.

Now, I want to point to a planet (not with any pride, since I didn't have anything to do with it), but there's the fourth ring out here. Has anybody noticed the planet in the fourth ring? Oh well, you mean it's not visible? Well, it is if you run into some of its fragments.

But there's a bunch of chunks (Is it the fifth ring?)–a bunch of chunks–(I don't count Mercury), [laughter] which is passing around and around in an orbit around the Sun. It didn't have enough civil defense either. But what happens here? What happens when you've got a point of desperation which says there can't be any playing field anymore?

Now, the individuals connected with this happen to have been classmates of mine. I know them. And one time I came back in the middle of the war and I was sitting around in the drawing room with one of the names you have seen in the lights of the Atomic Energy Commission–until the Atomic Energy Commission decided *that* was too good a player or something and checked him out.

He was sitting there saying, "Oh, we just thought of this wonderful weapon. And it does this and it does that and they'd all die in agony and so on." He's going on like this and several other nuclear physicists were sitting there and they were all going through this thing and then I did a very, very filthy trick. Only a Dianeticist or Scientologist would realize how utterly vicious such a thing is.

I turned to this fellow and I said, "Say, turn your head that way again." So of course he did, unsuspectingly. "Now, what . . . turn it . . . yeah–doggone, you look just like Jack Bates! That's right! Ha! Oh, well." And went on with the con—.

And he says, "Wait a minute. Who's he?"

"Oh, he's just a sailor. You look just like him. Stand up there for a moment. Yeah. Doggone, you look just like him. Oh well, so forth."

"Yeah, what about this guy?" see?

"Oh, nothing, except you're the spitting image of him. You could be brothers. Same height, same build, same color eyes, same shape of mouth. Hair cut the same way, same color hair, and I dare say in civilian life you wear exactly the same color clothes and have exactly the same manners. He's wonderfully educated, too. Had a brilliant intellect. Well, I tell you, boys, we were talking about cobalt."

Fellow says, "Now, wait a minute. What about this fellow? What *about* him?"

"Oh, I just felt a little bit sad for a moment. He was up on the foredeck and he was handling some of this phosphorus you boys were just talking about and it exploded and blew his face off completely. However, he lived, and he was down in sick bay for some

hours screaming, you know, because phosphorus just keeps on burning. Nice weapons are wonderful things."

A deep calm settled over these nuclear physicists.

But I want to call to your attention something. All of these boys were at home *safe*. They were *real* safe and if any one of them had ever had *boo* said to him by a two-year-old child, he probably would have gone halfway through the ceiling! At a great distance, they could be very brave.

11 Well, we have been thinking about this little thing for the last couple of days and I'm not talking about it to upset you or even to deliver you any message or to tell you that it's terribly important or serious. This is not my purpose.

It's just on my mind, so I'm talking to you about it.

Here we have a situation where men have gone down to an "only one" category. They have lost their–(or never had) the ability to play a game–who are going to make sure that nobody else can.

Well, what does this mean to us? If we were to go out here and we were to process a lot of people and make them a lot happier and fit them better into life and get everything going on the road and then we're just going very well and we got men in a much saner state, and then one day there's kind of a shiver like this and the ground opens up and the fragments go in all directions. Because one of these loops–I'm not–this isn't just libel that I'm handing these fellows. I mean I'm not just talking libelously when I say that they're crazy, psychotic, insane, nuts, that they hate people, that they despise individuals and so forth. I'm not being slanderous. I'm telling you the flat truth.

All of a sudden one of these boys has gotten scared or he's had a nightmare or something of the sort. And the general, with good generalship and so forth, has said "Yes, the Russians are probably after us"–and they stepped on the right button.

We get all these people processed, we get everything going and suddenly somebody else who is as nutty as a fruitcake can put an end to all of our labors. Just like that. Either by wiping–believe me, if anybody wiped the continent of Russia, the contamination in the air over the US would be sufficient to practically depress life out of existence. I mean, we

cannot deal with explosives like this when we have an atmosphere that's only two or three miles thick. And we can't play around like this.

So after we go out along this line and we do all these things and so forth, somebody puts a period to this whole thing. Ha!

Well of course, we could go ahead and do this if it were a game to us and we enjoyed doing it. Or we could do it and include in it the necessity to do something about it.

Whether we're running a garage or dealing with Scientology and Dianetics, the same computation exists here. Doesn't matter what we're working towards, it's going to be knocked off. Well, I can tell you the *wrong* thing to do. This is all we know, really, at this stage. We know the *wrong* thing to do. And we can demonstrate this in any preclear, we'll find him stuck on the track when he took no responsibility and did nothing. We find him utterly enmeshed and smashed and mired into the mud at those points when he said, "I can't do anything about it. I quit." So we know the wrong thing to do, don't we? Nothing. 12

Therefore, if the wrong thing to do is nothing and if the goal posed or the necessity about which to do something sits there, then *anything* you do is more right than nothing, isn't it? Anything you do is not as wrong as doing nothing.

Therefore, you might as well–you could go into the most incredible fantasy. You could go into the wildest types of statements. You could go into the mildest and most ineffectual type of approach and it would still be more right than doing nothing. Right? This is an obvious thing. The wrong thing to do is nothing.

Now, there is this saving grace: if the peoples of Earth were to recognize that somebody was about to snatch the playing field, I doubt if they'd keep on with the game. What would happen with twenty-two football players who were suddenly interrupted by the statement that the faculty or somebody was about to snatch the stadium? Whether or not they belonged to Ann Arbor and Wellesley, it wouldn't matter, see, it just wouldn't matter. They would turn around and they would fight up against the people who were snatching the playing field.

In other words, their combat team-to-team would cease and it'd turn against somebody else, wouldn't it? I wonder if that might not happen here on Earth? I remember just at the end of the war a meeting of nuclear physicists at Caltech. They were very upset in those

days, but the people who were upset in those days have since been discharged or dismissed and thrown away by the government.

They were upset because they had been told by the US Government that they would be a party to no murder. The US Government and their superiors had promised these physicists, who actually developed the first atomic weapons, that there wouldn't be any bombs dropped on an enemy country and that men, women and children were not going to be slaughtered. This was the program the US Government outlined. This is according to these fellows at Los Alamogordos. This is the story they tell.

They said that they would–the government said that it would get ahold of people from the Government of Japan and would bring them over and let those people witness the explosion of an atomic weapon and would then ask for the unconditional surrender of Japan. You and I know that this is not what happened.

At the moment when the bombs were dropped on Hiroshima and Nagasaki, these nuclear physicists were utterly outraged. A group of them was utterly outraged. Just a few of them. And that few gathered together and tried to band up with Albert Einstein and several others–I was one of these, by the way–and tried to put the brakes on military control of atomic weapons at that time.

Give you some idea of what happened, Albert Einstein himself was brought up before the faculty in the US Government and thoroughly dressed down for his participation and was caused to withdraw from any further activities and since, every member of that organization has been dismissed from government employ, leaving only the people who considered it no crime whatsoever to wipe out in the breath of an eye–a flash of an eye–seventy thousand men, women and children.

13 Now, this is an interesting history, then, that atomic fission has and it's held under secrecy. You don't hear anything about this. But can you answer me right now who is the man that makes the decision that explodes an atom bomb? I can't tell you. Possibly you could look it up. Maybe United Press would know, maybe. Maybe. Doubtful. But I can tell you this, he's not an elected representative of the United States people. Definitely not. He'll be some appointee in some fashion or another somewhere.

What causes this decision to be made? We're not sure. The president has issued an amount of directions to Congress that Congress again has the power to declare war. Only did he? Only does it? Or are they all going to sit up on Capitol Hill and argue about it for a short time while somebody says, "Well, provocation is so great now that we have no other recourse than to use atomic weapons and to give any announcement of this fact would be murderous." But actually just as good weapons are sitting in the hands of the Russian Government, which is very far from an elected government, which is practically government by assassination, which has no great responsibility at all and has never pulled the stops when it came to the use of weapons or sudden attacks. This is a curious situation, isn't it?

These men might behold themselves as the sole arbiters, as the "only ones," as God himself, with the power to release against Man weapons of this magnitude, maybe. Maybe. Maybe not. Maybe these men are fairly sane. Of course, that means the next generation of them will be sane, too.

Here we are surrounded in this society by lots of people who say, "Oh well, there's 14 nothing I can do about it." But clearly to me, this is and seems to be a situation that one can't say that about. For the first time we're faced with the fact that, the absolute fact, that exactly the wrong thing to do is nothing.

Now, whether one does this by electing a different government, by beating the drum, by causing another platform to come about, by taking an existing organization and with the use of communication lines and so forth, call it the Citizens' Committee of Earth, whatever you want to call it, see? And just say that we would like to see all the stockpiles piled up over here where a few guys who have their sanity in very good state can keep an eye on them and that facilities for creating more of these stockpiles be dismantled and atomic personnel also–the boys with the know-how, be brought up to sanity. God help the auditors that would do that, by the way! [laughter]

Now–well, that's just a wild scheme, isn't it? That would be very wild. But it's still better than nothing. Well, when it comes to a situation–before when these people have talked about atomic bombs or they've been told about atomic bombs or nuclear fission or the end of the world or something of the sort, they have to some degree within the limit of

their knowledge been able to say, "Well yes, it probably will never happen. There's nothing much to worry about. What would happen would be a few major cities would go out and that would be the end of it." But according to the announcement of the secretary of air, the addition of a small element to the–I think some derivative–cobalt or whatever it was he said–doesn't matter (it wouldn't be the right statement if it were issued to the press–that's the level of secrecy today)–that a hydrogen bomb, totally aside from its explosive, destructive effect upon its immediate area, would then be made capable of spreading out hundreds of miles distant in every direction, sufficient radiation to kill all life in the entire area. This great triumph, he announces.

Well, whatever and however this might hold together, it would seem to me that the wrong thing to do, even for us–and whether he knows it or not yet, for Joe over at the service station and Bill that's driving the bus–the wrong thing to do is nothing. Now, that is the best conclusion we could make at this time–to just sit back and let some little boy in grown-up size, who doesn't have much sense anyway, push the button someday.

Look what would happen to Man faced with this fact. He doesn't recognize it yet. His cognition of it is not great. He is asked to subscribe to the philosophy that there's nothing he can do about it. Secretary of air asked him to do that–said just go and pray. There's nothing you can do about it. The secretary of air is wrong. You don't have to go and pray.

15 All right. Here is this situation where you have Man faced with such an *overpowering* opponent that he, of course, says there's no game. He just can go into apathy. He's faced with the fact that anything he earns, does, builds, hopes for, any generation of men which he's supporting will go by the boards in ten, fifteen years. So he's just asked to just be shiftless, to make no provisions for the future, to do nothing, see? Just the existence of such a weapon will tell him to do this.

And the other thing–if one government of Earth came about, one government, coalition of all governments instead of the anarchy now in existence . . . Government doesn't believe in anarchy. It believes in an anarchy of governments, however. If one government came about which had no great control over it by the people of the world, people of the world could not adequately control this one government, you would still be posed with the

situation that nobody could revolt against it because its final answer would be to blow the playing field. Explode the planet.

All right. What are you asked to do in that case? The fond hope would be that everybody would simply go into apathy and say this one government would govern.

There's a very funny thing about Man. Very funny thing. He doesn't happen to be a coward. There is always some point of degradation where he will turn and fight. He's not a rat. In spite of psychology, he is not a rat and he doesn't behave like rats except, in one respect, is you shove him too far and he'll fight.

I have seen men pressed into the deepest apathy you ever heard about by the sudden emergency and explosion of weapons of war. And then resurge and find somewhere enough energy to continue forward and somehow or other patch things up and keep going. I've seen things in the most incredible state of dishabille put back together again by men who a few minutes before had been in complete apathy about doing anything.

Man is a remarkable character. Man *will do* something about this. Not because I say so. Not because you say so. He will do something about it as soon as he begins to realize what this is.

He, too, will realize that the wrong thing to do about it is nothing. Put all the responsibility on somebody else, that would be the wrong thing to do. Even he will realize this.

Now, if Man does realize this, a condition as postulated for Earth is more chaotic even than we would care to contemplate. I would hate to think that would come true, what I thought and told a bunch of nuclear physicists would come through in 1942 when they were telling me about their working on a secret project and they were just about to blow up Earth. They were happily thinking about it even then.

And I says, "You know, you boys better be careful. I'm very careful that I don't practice in the field of nuclear physics because someday you will be hunted down in the streets and shot like so many dogs. So be careful about it." They didn't have enough responsibility to see this, but that might come about.

You may see a complete revulsion against science as such. Complete revulsion, to where any scientific accomplishment becomes suspect. This has happened, but remember that science has as its belief that Man is something which was created from mud. That Man is

a thinking sort of a machine not endowed with any immortal life. And science is wrong and I would put my chips on the person who was right. I always like to do that.

16 Now, whether we do anything about this rather than just think about it and throw it away or whether we actually were to develop some sort of an idea amongst us which would, to some degree, prevent a chaotic and anarchistic state of being from taking place on Earth, or whether we use Dianetics or Scientology like a long-handled spear and went straight into the heart of this situation and somehow or other pounded and demanded that anybody connected with atomic fission be turned over to us to absolutely guarantee his sanity–no matter which one of these we chose, we know very well the *wrong* thing to do is nothing.

As organizations we are the only people on Earth today who can say with any security whether or not a man is sane. We are the only organizations which can take a man and push him into a state of sanity where he can be trusted.

Therefore, I believe we have a certain responsibility. Maybe not the responsibility of taking over madly and going off in all different lines and mad-dogging in certain directions, but we definitely have a responsibility. It doesn't matter whether governments know what we can do or the people know what we can do. We know what we can do. We should at least, if this is what we can do, then at least throw this into the fight and use what weapons we have.

And again I tell you the wrong thing to do is nothing. We do know what we are doing with the field of the mind. We can use it. How we would go about using it I would not be prepared to say. I'm still thinking about this. I don't know too much about it, but I know very, very well that this is a pretty good playing field. And I know I would do *one awful lot* before I let somebody snitch it and throw it away so there can be no game.

Now, I know I would do that.

I hope that Dianetics and Scientology themselves can form a resolution to this problem. It isn't something we would like to do. It may be something we will have to do. But again, the wrong thing to do is nothing, whatever we do about it.

Thank you very much.

GROUP PROCESSING: ACCEPT AND REJECT

GROUP PROCESSING 1A

DISC 2

A GROUP PROCESSING SESSION
GIVEN ON 17 NOVEMBER 1954

58 MINUTES

Now, let's get a little bit of processing in here. We don't want to ruin everybody. 2
Lately, I understand there's a couple of groups have reported and said that–found out that people would stay for six or eight hours of Group Processing, total, you know, and then suddenly vanish or go away. They did not infer out of this that people were getting well–although they also reported this was the case, too.

So let's see if we can't brighten up the evening here a little bit by finding where the floor is.

Got it there? Got the floor?

Audience: Yeah.

Okay. Well, let's find out where the right wall is.

Okay. Let's find out where the left wall is.

Now let's find out where the back wall is.

Okay. Let's find out where the front wall is.

All right. Now let's find out where the ceiling is.

Got that now?

All right. Now, if we know this for sure–you know where all these things are now?

Female voice: Um-hm.

All right. Let's look at the distance between you and the front wall. Look at the distance between you and the front wall now.

And now let's look at the front wall.

Now let's look at the distance between you and the front wall.

And let's look at the front wall.

And the distance between you and the front wall.

And look at the front wall.

And now let's look at the distance between you and the front wall.

And let's look at the front wall.

And the distance between you and the front wall.

And let's look at the front wall.

And let's look at the distance between you and the front wall.

And let's look at the front wall.

And the distance between you and the front wall.

And let's look at the front wall.

And the distance between you and the front wall.

And let's look at the front wall.

Getting easier or harder?

Female voice: Mm. Harder.

Look at the distance between you and the front wall.

Well, let's look at the front wall.

Look at the distance between you and the front wall.

Look at the front wall.

Is it getting harder or easier?

Audience: Harder. Easier.

Getting harder?

Male voice: Harder.

Uh-hum? Look at the distance between you and the front wall.

Well, let's look at the front wall.

Okay. Let's feel the floor.

Let's feel our chair.

Good. Now let's find something about yourself you can accept. Something you can accept about yourself, whatever it may be.

And some more things you can accept about yourself.

You find some more things you can accept about yourself?

And some more things you can accept about yourself.

Okay. Let's find something you can accept about other people.

And some more things you can accept about other people.

Let's find some more things you can accept about other people. Find some?

All right. Now for a real tough one, let's find something about you other people can accept.

Something about *you* other people can accept.

And some more things about you other people can accept.

And some more things about you other people can accept.

And some more things about you other people can accept.

And some more things about you other people can accept.

Finding some real easy?

Male voice: Hmm.

Hm?

All right. Now let's find some things, let's find some things now which other people accept about themselves. Some things other people accept about themselves.

Okay. Now let's find some things you can accept about yourself.

And some more things you can accept about yourself.

Find some more things you can accept about yourself?

Okay. Now let's find some things, let's find some things now you can reject about yourself.

Let's find some more things you can reject about yourself.

Okay. Let's find some things now you can reject about life. Just anything you can reject about life.

Well, let's just find something you can reject. With great certainty, you know you could reject this. You know, diamond bracelet–something.

Some more things you could reject.

Really finding some? Really reject some things?

Well, all right. Now, in terms of your person, your possessions, this room or anybody in it–some exterior thing now–let's take a look at it and find out whether or not you can accept it.

What can you accept here?

Let's look around. What can you accept?

There's a little muddy place right there in the aisle. Find that? Somebody might be able to accept that. Come on, what can you accept around here?

What can you accept?

Your body is here too, you know.

What can you accept?

Come on, let's look around and find some more things you can accept.

There's some photons coming out of the light out there. There's a rusty place up on the ventilator. There's an old piece of wastepaper up here. Find something you can accept for sure. Now, come on.

That make you feel better? Make you feel worse?

Audience: Better. Better. Definitely. Much better.

Well, let's just phrase the same question the other way to.

Now let's look around and find what you don't have to resist.

Possibly something here. Air molecule just went by your nose, small and ineffective.

What don't you have to resist?

Let's find some more things you don't have to resist.

That getting easier? Getting easier, huh?

Female voice: Uh-hm. Um-hm.

Well, let's look around and find whatever you could that you could agree with. What could you agree with around here?

Let's find some more things you could agree with.

All right. Now let's look around and find some things you could communicate with–you know, if you had to.

Audience: [laughter]

And find some more things you could communicate with if you had to.

In the room now–in the room, some things you could communicate with in the room if you had to.

Finding lots of them? Well, let's find out what you can accept then!

Really finding some now? You finding some more? Hm? All right.

Let's get very introverted now and find out what you can accept about yourself.

Are you still a dog?

Let's find out what more you can accept about yourself.

Your consideration bettered?

Female voice: Yes.

Good.

What can you accept about yourself now?

You accept that about yourself?

Male voice: Yeah.

Some more things you can accept about yourself.

Not with a change now, things you can accept about yourself just exactly as they exist. Found some?

6 Well, now what could you accept about other people?

Can you find you can accept a few more things about other people now? Hm?

Okay. Let's look around the room and find some things that you do not this moment have to attack.

Audience: [laughter]

Let's find some more things you don't, right this instant, have to attack. You find some?

All right. Let's find some things other people don't have to attack.

Can you find some things other people don't have to attack right now? Let's find some more.

And let's find some more things other people don't have to attack.

Okay. *Now* what can you accept about yourself? More things?

Let's find some more things you can accept about yourself.

Okay. Is that getting easier? Or are you running out of things to accept?

Audience: Uh-uh. Uh-uh.

Hm? Is it getting easier?

Audience: Um-hm. Yes. Yes.

It is? Well, good. Good.

Now let's look around and find some things that *are* fighting themselves. Some things that are fighting themselves.

Can you find some things that are fighting themselves?

Female voice: Yes.

Hm?

Audience: Yes. Um-hm.

Okay. Now let's see what you can accept about yourself. Is that easy? You running out of things to accept about yourself?

Audience: No.

You're not?

Audience: Uh-uh. Uh-uh.

Gee, you're complicated people.

Let's find some more things you can accept about yourself now.

Okay. Okay. Let's find some things that people could accept about you. **7**

What could people accept about you?

What's some more things people could accept about you?

Have you found *anything* yet? Hm?

Male voice: Found one.

Yeah, found one? Good. Okay.

Let's look around the room and find something that is incomprehensible.

Finding some things that are incomprehensible?

All right. Slight variation: Let's look around and find some things that are incapable of understanding you.

Some things that couldn't possibly understand you.

Let's find some more things that couldn't possibly understand you.

Let's find some more things that couldn't *possibly* understand you.

Did you find some? Do you know that for sure?

Female voice: Yeah.

Do you know that really for sure?

Audience: Um-hm. Yeah.

Let's look around and ascertain the complete truth of this now.

The things that couldn't possibly understand you.

Okay. Okay. Now let's look around and find out what you could accept in the room.

Are these things more acceptable now?

Audience: Um-hm. Um-hm.

A little more acceptable? Good. Good.

Okay. *Now* let's find out what you can accept about yourself.

You find some more now? Huh? Some things you could accept about yourself real well? Hm?

Good. *Now,* now what can you accept about other people?

What can you accept about other people?

Even your shirt.

Now let's find some more things you can accept about other people.

Real easy to find some? Hm? Don't forget their meanness. Don't forget how ornery everybody else is, now.

Okay. Is that getting a little better now?

Female voice: Yes.

A little easier to do?

Let's see if there's a floor in this room still.

You still got a chair under you?

Male voice: Yep.

You sure?

Audience: Yep. Yep.

There still a ceiling up there?

Audience: Yep. Yeah. Yep.

Oh, you think the hour is over. Well, it's not. [laughter] I want to know something now. One thing, just one thing that if absolutely driven to it, you know you could control. One thing you know you could control. And then some more.

Audience: [laughter]

Got some real good? Huh?

Let's get some more things you know you could control.

Now, remember to run this in *improving* your consideration of it. Don't turn to–doing everything.

Some more things you know you could control.

How about a teacup–hm? Give you a little hint.

You know you could control that?

You know you could control these things now? Or are you just guessing at it?

Want some more things you know you could control.

Okay. Now let's look around the room and find some things in it that are not at this moment trying to control you.

Let's find some things that are not trying to control you at this moment.

Come on, let's find some.

You know that for sure–hm? You know for sure these things aren't trying to control you? Absolutely for sure?

Well, let's look over and find some things which you don't have to control, now. Things you don't have to control. Let's find at least one in the room.

You know that for sure–hm? How does that make you feel? All right? Okay?

All right. *Now* what can you accept about yourself?

Now what can you accept about yourself?

That a lot easier now? Or have you hit a bad bog on this? Have you run out of things, or what?

Male voice: Keep going over the same thing.

Well, are you more acceptable to you right now?

Female voice: Uh-huh.

Huh? Do you think you're more acceptable to other people?

Female voice: Um-hm.

Now let's find out what you've got that's acceptable to other people. Got something?

All right. What can you *do* that is acceptable to other people?

Let's find some more things that you can do that are acceptable to other people.

Found something?

All right. What can other people do that's acceptable to you?

Okay. Now, what could you be that would be acceptable to other people?

Find some more things that you could be that would be acceptable to other people. Find some for sure? Hm? Find some?

All right. Just at random, what's the most acceptable thing that you could be right now?

And now, now answer this one: What is the most acceptable state of health you could have at this moment?

What state of health on your part would other people accept?

Now, what state of health would your father accept?

What state of health would your mother accept?

What kind of a memory would be acceptable to your father?

What kind of a memory would be acceptable to your mother?

And what kind of a memory is acceptable to *you*?

Okay. Okay. Okay. Let's recall the beginning of this session.

Let's find a wall.

Let's recall the beginning of the session again.

Let's find a wall.

Let's recall any change which took place in you during the session.

Let's find a wall.

Let's recall any *failure* to change in the session.

Let's find a wall.

17 November 1954

Let's recall the beginning of this session.

Let's find a wall.

Let's recall when you got up this morning. Got it?

Let's find a wall.

Now let's postulate going to bed some time in the future.

Let's find a wall.

Now let's postulate tomorrow.

Let's find a wall.

Let's postulate something good for tomorrow.

Now for next week.

Let's find a wall.

Let's find the floor.

Find your chair.

The front wall of the room.

Is there a wall there?

Audience: Yes.

You sure there's a wall there?

Audience: Yes.

Where is the wall?

Audience: Right there.

Where's there?

Audience: Right there.

Good.

What's there?

Audience: The wall.

Are you sure the wall is there?

10

Audience: Yes.

What's there?

Audience: The wall.

Where's the floor?

Audience: Right here.

Where?

Audience: Right here.

Where's the floor?

Audience: Right here.

Is that the floor?

Audience: That's the floor.

And where's the wall?

Audience: Right there. Over there.

Where's the floor?

Audience: Here.

Where are you?

Audience: Here.

Where's the wall?

Audience: Right there.

Are you alive?

Audience: Yes.

Are you sure?

Audience: Yes!

Are you alive?

Audience: Yes!

Are you alive?

Audience: Yes!!

Are you alive?

Audience: Yes!!

Good.

End of session.

Thank you.

GAMES

LECTURE 2

DISC 3

A LECTURE GIVEN ON 12 JANUARY 1955

59 MINUTES

I want to give you tonight a little talk, which is a request–a talk on games. And I think that we may or may not know all there is to know about games, but I'm going at a very, very fundamental level on this particular subject and you're going to wonder what games have to do with human behavior. And let me start the talk by telling you that human behavior is a game. 2

What is a game? A *game* is an activity engaged upon by one or more individuals in order to maintain his interest in communication in life.

Now, *one* can actually engage upon a game, but only by synthesizing an opponent. So *one,* with a synthetic opponent, can have a game. But a real game requires two. And when an individual is synthesizing an opponent, he becomes aberrated because he does not have a direct communication line. The communication line is not between A and B. The communication line is between A and "something I am pretending is somebody else but that I know is A."

Now, it's actually true that a life form can make another life form without any difficulty and this is one of the first actions in a game. But in this case, we have a different individual created, so that we have one individual creating another individual. Just like a father would

play with his son, so we have a thetan capable of making another thetan with whom to play. So we have two legitimate opponents, but only if full determinism or comparable determinism has been given to the other individual.

So thus, we get one of the first requisites in games: that there must be some parity between the players, some parity–*data of comparable magnitude,* this is expressed in logic–and we have to have some parity between the players. It would be no fun at all for the New York Giants to play the bush-league high school team. Nobody would come to see this game at all unless, of course, it was for charity and a big laugh. But that would really not be a game. Everybody would know he was–that a game was not being engaged upon.

One might say this about the Dodgers in an off-season and the bush-league high school team, but we were talking about big-time stuff. By the way, if there are any Dodger fans present, I would be very, very happy to talk about it further, but I've been trying to get Brooklyn to mock-up a ball team, and all Brooklyn really does, though, is keep mocking-up the Dodgers. Anyhow . . . It's just a case of a preclear being real recalcitrant.

3 Well, when we look at the whole problem of games, we are looking at two opposing identities. And the problem of games can become very complex by simply adding further players of similar parity or magnitude.

We have two players. Now, we could have a very stylized game. We have the standard game where 50 percent of us are on one side and 50 percent of us on the other side and we are busy playing this game. Now, let's get a little more complicated game, let's put a third side. And this side is playing this side and it's also playing the other side, and each one of these sides is playing the other two sides.

Now, you say such a game is impossible. You would say also it would be impossible to have a war with three opposing sides. Three opposing sides. This would be a very, very complicated war, wouldn't it?

Well, we had such a war right here in Arizona at one time and it was successfully fought for a *long* time without any conclusion whatsoever. The Mexican Army was fighting the US, and the US was fighting the Mexican Army, and the Mexican Army was fighting the Apaches, and the Apaches were fighting the Mexican Army and the US Army, and the US Army was fighting the Apaches. And this was all taking place along about the time of the

Gadsden–just before the Gadsden Purchase occurred. It was a very interesting war. Very interesting.

Now, what if we added a fourth side? Well, we'd have a family. Now, what if we added–what if we added just at once, at one fell swoop, a hundred and fifty thousand sides? We'd have a town. And a hundred and fifty million, we'd have the United States. And it looks, life does, a little bit complicated because we need an umpire. And everybody still thinks we have an umpire, but I invite you to get involved in a suit and try to win it or lose it or do something about it after you become involved in it.

What happens is, as the experience of many of you can bear out, is "you go to court." But nobody has ever invented a cliché–"go to court," you see, just a trite phrase–nobody has ever invented a phrase which got somebody *out*. They talk about "settle it out of court," but that means they've never gone to court, you see. It means if they were in court, they got disgusted with it and although they're still in court, they settle it out of court.

But nobody has a phrase which says, "we remove the suit from court," see. Nobody has that phrase. Because there's not much of an umpire there. The umpire which favors one side more than another side is then not a just umpire, is it?

I invite you sometime to go down to night court and watch in–it's a horrible example to take a city like this or to use a dirty word here in this lecture, but in Los Angeles–let's go down to night court, Los Angeles, and let's look around and discover if there is any justice going on.

No, there is not much justice, but there are an awful lot of fellows who don't have ten dollars in their pockets who are walking down in front of the judge, and the judge says, "Guilty or not guilty? That's thirty dollars or thirty days. Guilty or not guilty? Thirty dollars or thirty days."

Once in a while, the bailiff kicks him, you know and says, "Judge! Hey, he said not guilty."

"Oh, he did? Ninety days!"

Why? Because these men are in rags, that's why. Because they're hungry. They're the misfits of the society. That isn't justice.

Now, we go to another court that is run in daytime. And Miss Mink comes in. And she's guilty of having slain her husband and firing sixteen shots–which she had to reload, 4

see–into his body. And the jury goes out and the judge smiles and they say, "Ha. Accidental death." And Miss Mink puts her skirt below her knees and walks out of court. Oh yes, this happens.

What's the difference? What's the difference? She was good to look at, is one difference. Money, that's another difference.

You can stay out of court to the degree that you can buy lawyers. You can attack anybody to the degree that you can buy lawyers. This is a fact. But it's been a fact for a long time. So where's the umpire?

Well, we'd better look around to the Treasury Department if we want the umpire for this game. So we can't find a live umpire, we merely find a court–laughingly called a court of justice. If any lawyers are present or ever hear this, you understand that I'm *not* talking in fun.

We look around and try to find an umpire. And we elect something that we can all trust as an umpire or we have agreed to trust as an umpire–a dollar bill–that's an umpire. Because it says in whose possession it is, is the winner. And so we can play this little game of "he's the winner, he's the loser, he's the winner, he's the loser."

But something else enters in: we have things like diamonds and Cadillacs and Fords and neckties and things like this. When the dollar bill goes thataway, then the MEST, quite often, except in the Bureau of Infernal Revenue, goes the other way. See? I mean, there's–the dollar can be changed into an object. And let me give you now the next requisite to a game.

Now, the first requisite was we had to have–we had to have, for a *real* game, we had to have two opposing players. We could get a synthetic game and *only* a synthetic game when we had one individual synthesizing a player, you see, and then pretending he was playing a game without any real live opponent. But a real game would require two live persons, beings, thetans, whatever you want to call it, and something for which to play. Has to be something there for which to play.

There's a term used in Hollywood to describe the thing that everybody is after in a movie. It's called the "weenie." Everybody is after this gimmick. Weenie–gold mine, the ranch, the girl, the this, the that, anything that represented the item of play.

In football, the gimmick would be a football–and, of course, honor and glory. But honor and glory are always hanging around games, ready to cave in somebody.

The next time somebody hangs a medal on you . . . By the way, about honor and glory about games, it's very, very amusing. I had twenty-one medals and palms and I tried to hock them at the end of the war and the fellow said, "Well, that'll be five dollars."

And, I said, "Well, fine, *take* them for five dollars."

"No, no," he says.

He thought I was buying something. They weren't worth that. So anyhow–anyhow they're not marketable and so forth and there's nobody interested in looking at them, particularly at the end of a war.

You don't come around and say, "Look. Look."

The fellow says, "So what? Can you serve gas in the pump?" He's in a different game.

So, most people, by the way, are involved in playing the game that is long over. And that's what we call aberration. *Aberration* is playing a game that finished some time ago, according to other people's agreements. If anybody *really* insists on fighting the War of 1812 again, today, everybody would think he was crazy. We have a girl right now who is busy fighting the French Revolution. And everybody *agrees* she's crazy, but all she's doing is fighting the French Revolution. She thinks spies–she thinks anybody who walks up to her, auditor, something like that–she'll become very disgusted if she finds out that he's not one of her spies. You see? So the thing that a *real* game requires is something else–present time.

All right. So now we have the two players, the gimmick that everybody is after–the weenie–and present time.

Well, what's present time require?

Well, it requires only this: we've got an agreed-upon point on the time track in which to pass the gimmick back and forth and to look after and run after this gimmick. We've got an agreed-upon area.

Now, somebody who's playing a game way back in the past, or even somebody who's playing a game way up in the future, takes the gimmick and gives it a good pass, you see, and–no players. So he hasn't got a game, has he? Of course, he could have somebody with him way up in the future, but then he'd be starting another universe.

All right. This present time–this present time affair is merely the agreed-upon moment in which we all are. And we've agreed that there is a moment in which we can play this

game and that game is this moment called present time. So we get the other requisites of a game, which are space, energy and a playing field. "You've got something to stand on" is very nice, when you're playing a game, but we can play a game with simply space. Two thetans can just take some space and play a game. All right.

If this is the case, if all we need is some space, then why a playing field? Well, that's what the nuclear physicist is asking today. "Who wants a playing field, anyway? We know there's no such thing as a game." They do, they kind of think about life that way.

Now, we have a hundred and fifty million people, each one of whom considers himself–when we get an "only one" society–a hundred and fifty million people, each one of whom considers himself a full team. That's really a society of cats, isn't it? when you come to think it over.

We have a hundred and fifty million teams on the field. And the Democratic Party is very surprised, very often, to find one of its players suddenly wearing some sort of a label, a red star or something like this, and says, "Huh? We thought he was playing on this team."

And he's all of a sudden sold his votes and his ward out or something of the sort, you know, to the Republicans or the socialists or somebody and they say–they begin to realize, after a while, a very horrible thing: that this man is not playing on a team, he thinks he *is* a team. And that is the definition of *disillusionment.* You think somebody is on your team and then you find out that he is a team.

You could find out that he's gone over to somebody else's team, but it becomes obvious if he moved over to somebody else's team that he actually didn't belong to your team in the first place, you see? So disillusionment merely consists of "whose team." That's right. A person is disillusioned, he's betrayed.

The whole idea of betrayal comes out of this. Well, how would you like to be walking down the street–here, give you a very graphic example: You're walking down the street with this fellow and he's got a felt hat on. And he's talking to you about all the good things that we are going to do for Chicago. And we should throw out another bond issue for Chicago and we should do this and that for Chicago and this for Chicago and that for Chicago, and then what do you know? He happens accidentally to take off his hat and we find out he's wearing antennae–he's got antennae growing out of his head. We take a little

closer look to him: his ears are circular, we look at his mouth and he hasn't got any teeth at all, he's got metal grinder plates. We take another look at him and we find he's only got three fingers on each hand and we're talking to a Martian. *Errp!* Betrayed. Betrayed. Not your team.

Now, if we have a society of cats, there isn't much game possible. Because just try and play a game that has five opposing sides. Play some checkers sometimes with five opposing sides. It becomes a little bit confusing, doesn't it? 6

Well, instead of playing checkers with five opposing sides, let's play it with a hundred and fifty million opposing sides and it immediately becomes noncontemplatable. I mean, it's just too gross a figure of confusion, mostly because the hundred and fifty million are not lined up.

And now we get a war. Somebody invented this thing called war and they took it down from a game that everybody could play to a game that some generals sit around and botch up. That is the best definition I know of of war, is an area on the time track which has been botched up by generals. We no longer have to consider admirals, they sit over in the Pentagon and salute every time a general passes by.

I saw a naval officer the other day and he was wearing first lieutenant army bars on his raincoat. And I saw a seaman the other day and he was wearing a first-class private's stripes on his navy blue jacket.

And I says, "Aren't you boys being absorbed a little bit by the army?"

And they said, "No, we think it's fine, we think it's fine, we think it's fine, we think it's fine," you know? They've been trained. Anyhow . . .

Anyhow, the army and the navy used to be able to fight, but they've got that gummed up and–nobody could find out what's happened to the Marine Corps these days. They tried to unmock the Marine Corps and the public screamed, so they haven't mentioned since what they have done to them but it is probably something. But anyhow, I can't imagine the Marine Corps moving over to the Pentagon. I just can't imagine this!

I was with some . . . There was a coup— well, there was a marine–a marine landed and took a landing area out in the Pacific, I remember one time, vaguely. And he was relieved by three army divisions–and they had to retreat, at . . . [laughter]. Well, this would actually

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be a marine's viewpoint on this. Actually, the army is well trained enough not to have any viewpoint of it.

Well, so this war–war is something in which somebody gets a big idea whereby everybody has got to hate some other nation. And they dream up a lot of reasons and then they get the other nation to dream up a lot of reasons. And they cook up all these reasons so that nobody could find out anything, you see, so that there's a whole opacity to the entire scenery and they get everybody *raving* mad about this.

I was very amused one time in a–I was in a war museum and I was looking around, and there was a great big poster there. Do you remember World War (if you've read the history books, you girls), the World War I posters of the German soldier with his bayonet through the stomach of a Belgian baby? You remember that one, huh? Well, there was a German war poster–a German war poster which had survived the debacle, and it showed an American soldier bayoneting a German child. I didn't recall this happening. But it probably did–who knows? Anyway, duplicate lies, see?

The only real point of agreement two opposing sides have in a war is that they both lie like hell.

So we get everybody united and we say, "*You, you* are an American." Or "*You* are an Englishman." Or "*You* are a Frenchman, and therefore . . ." we've all decided now, about this "you are then and therefore, immediately, supposed to hate the enemy."

7 Now, the definition of an American, of an Englishman or anybody else, at the moment war is declared, becomes that one who hates Germans, Russians, Pole–whatever it happens to be, you see–Italian, it doesn't matter, but that is the definition.

An American is not somebody who lives in America, it is somebody who *hates* and is willing to fight this other country, you see.

So we get very confused the way we have allies. You see, we have Russian allies and they're all Americans because they hate Germans. Oh, you think this is peculiar? We were being shown pictures all during World War II or was it World War 6 or 86–it was some war back on the track, I forget. And we were shown motion pictures demonstrating that Russians were just like Americans. There was no distinguishable difference of any kind. These pictures were being showed to the armed forces.

And we had one picture there demonstrating conclusively and completely that Russia had never been successfully invaded and had never lost a war since 1256 A.D. There was only one difficulty with this last picture: I had as a bosun a former professor of history, and he and the captain and I sat there and pulled the picture apart as it was being run through the reels, you know, because its geographical areas and its dates of conquest were all messed up, just to prove the point.

Actually, Russia has never won a war–they just change the government when they get tired. If they have ever won one, it was a different prince that accepted the victory. Oh, this is a fact. It's a very confused picture, because you're looking there at what the US believes today is a team. We believe this Russian scene is a team, you see. It is *not* a team, not even vaguely a team.

But I forget how many different languages . . . I've been told this every once in a while, how many different languages there are, but it's always a different figure and I can only assume that it's a large number and that Russia is relatively unexplored. People keep finding new languages. In other words, it's a bunch of republics of one kind or another which were melted together, but which never amalgamated. It's a tremendous number of independent states which are called the "United States of Soviet Russia." Oh, that's not quite right, is it? It's the Union of Socialist Soviet Republics, isn't it?

The United States of Russia, then, and the United States of America have a feeling that someday there will be a war between them; they look forward to this with great anticipation. The only hole in the thing is that there is no United States of Russia, there's a section on a map. And there's 2 percent of the population who wish they could stir up something in order to keep their own people in line because the Russian people are not a team.

So you want to know where wars come from? The only thing really wrong with a war is nobody asks your opinion or mine whether or not we should then–now start hating Japanese or whether we should now start hating Eskimo or whether we should now start hating Brazilians. See, nobody asks our opinion. We're suddenly told that we have to do so and then they say, "Well, you're now fighting."

Now, what is that? That is playing a game not of your consent. I went out and fought this last war, but I knew it was going to happen in 1936 and couldn't get anybody to see the

light of preventing it. I was in the happy and stupid frame of mind thinking that somebody *wanted* to!

Nobody wanted to prevent that war. They were trying to push it along as fast as they could. And with this next one, they're trying to push it along as fast as they can possibly grease the wheels. Well, it's not a good game! It's a bum game! That's the only thing we find wrong with war–it's a real bum game.

For instance, there were parts of the war that were a good game. Actual fighting is not too bad a game. Don't let anybody get you messed up about this.

They say, "Hurry up and wait," you know? *That's* the bum part of the game. "Hurry up and wait."

You go out and you draw your shoes and they're too big for you, and your rifle and that's too small.

You go running around like mad under the behest of somebody who is doing this because it's good for you and will get you in a state of discipline, but who confuses you all the time one way or the other. When you're beaten down into such apathy that you will sit in mud, they call you a soldier and send you away. You're all set, see? Broken piece.

Now, instead of somebody playing a game, then, he is on a chessboard or a checkerboard and he's being pushed around on the checkerboard. And after a while he'll get some of his paint chipped off and they throw him over on the side of the table and you have Homo sapiens. This is, then, upstairs for Homo sapiens to become a piece on the checkerboard, for somebody to push around. And upstairs of that there's somebody playing this checker game, and we have lots of spires which climb into the skies all over the United States that demonstrate the belief in the fact that somebody is playing a checker game. That's not blasphemy. I don't know what blasphemy is.

Anyway, the next–well, he's probably a *good* checker player. I don't know. I haven't hit the king row for a long time. Lousy checker player.

8 Anyway, we find, then, that there are various categories that a being can be in, in one of these games. There is the category where he *has* played the game and is not *now* playing the game. You see, that would be a player standing alongside of the checker player sort of observing. You know, like the alumni does at the rah-rah football game. You know, they

once played the game and they pick up that wonderful moment of nostalgia when they, too, sat by the water bucket when Red Grange rushed down with a seventy-seven yard dash. You know, they were on the team. And they sit there as a spectator. Now, there's the spectator of the game.

Now, there's the fellow who is on the board being pushed around: the fellow who carried the message to Garcia, the fellow who ran three-quarters of the way across Russia and fell dead, or–what's his name? I don't know. Anyway, he was a messenger–Poppinkoff or Shagnikoff or something. This fellow who went all the way across and finally delivered the message. He's a piece, you see. He is actually a piece.

Now, we take a bunch of soldiers and we line them up. Continental Army, you take a bunch of soldiers, line them up. British Army, we take a bunch of soldiers, line them up. French Army, a bunch of soldiers, line them up, Hessian Army . . . We say, "All right, on twenty-eight commands to load and fire, we present muskets. Boom! All right, we're all set." They're pieces. You see? They are *not* playing a game. They are pieces *in* the game.

Now, the fellow over there who has been wounded and dragged off to the side, and a little later on, the fellow who is sitting on the street corner with a wooden leg, they're the broken pieces of the game. But at least we know what broken piece of what game. You see, we at least know what piece broke them up.

That's not true of Man. He does *not* know what game he was broken up in.

Go down and ask him, "Now, when was the last time you were a player in a game?"

And he will think back to the hockey team or something in high school and get kind of confused and know that there's something going on, but he's not quite sure what. You've probably asked him for a chapter in space opera or something of the sort where he was actually being used as a piece in a game.

And now, working in a grocery store or something like that, he feels kind of like he's been left out. And he has this left out feeling. Well, that's a feeling immediately below being left in. A feeling which some soldiers and which I myself have had of being left in too damn long. I remember after three years of combat service a couple of us were talking about it, and we hadn't seen any new personnel coming up along, and everybody we ran into was somebody we had already run into in New Guinea.

You know, "Hiya Joe. I haven't seen you since the North . . . What the hell are they doing with all the guys they're recruiting? Don't you think it's about time somebody else played in this war?" That's what's known as being left in. Well, people have lost track of this and therefore they've lost track of how to play.

9 Now, the feeling of being high-toned and the feeling of being able to play, the feeling of being in a game or able to create a game are, alike, very very pleasant feelings. And as we go downstairs from those feelings, we get the various manifestations of an individual dropping out of the game. The only thing that's necessary to keep him alive at all is a game.

But look-a-here. Does this fellow–this fellow with a wooden leg over there, does he have a game? Yes. He has a game called "old soldier." That's his game. He sits around with this wooden leg. What's he doing sitting around with a wooden leg? Why doesn't he mock-up another leg? Well, he'd lose his game and that game is called "old soldier. Veteran." And it has certain definite rules. He must drink up the money which is given to him to buy him a cup of coffee. It must be drunk up in Canned Heat, if possible–seldom in good liquor.

Other factors of this character associate themselves to this game. He's actually playing a very, very pattern role. He has a definite pattern role. You see what I mean? He's got just exactly the role to play. And you can look around and find these standard roles just by the dozens.

You can find the housewife who never gets to go out. And she will do exact, certain things. This is her role. This is the game she is playing.

You say, "Well, this is an awfully funny game to play."

Yes, because she hasn't got a real game. She has to have some kind of a synthetic opponent. And her synthetic opponent is her environment or circumstances, and these circumstances or environment are her synthetic opponent. So she's fighting this circumstance. See, there's no other girl to stand up to and claw around or throw volley balls at or something like that, so she has to have a synthetic opponent, which is the place she can never go out of. But it's a game! There we've dropped back to this synthetic game. It isn't much fun to play by yourself, but yet this person *is* doing this. All right. There is the housewife, then. This housewife, who has no opportunity to go out.

There is this–by the way, I think practically all the girls in New York City who work in offices are busy playing this game, practically every girl is playing this game. And that is a game called "I am going to marry a millionaire." That's right, that's the game.

It's "I'm going to . . ."

I one time wondered what the ambition of girls were. I was going to write some stories for *True Romances* on a dare from a couple of my writer friends. They said I never could possibly write something like confession stories and so I curled my lip up and hung it over my ear and I said that's not true, I can write some of these things. And I did and I sold them. The pen name was Fanny Featherbrain.

All right. The girls that I interviewed in order to get some background for this sort of thing one after the other–I interviewed them by going in and asking the first steno I would see in the office, "What is your ambition in life? What would you really like to do?" And I got a just *snap* answer, real fast, no comm lag at all, "I'm going to meet and marry a millionaire and then everything will be wonderful."

Well, here there are millions of these girls in New York City, and the last time I looked in the Social Register–pardon me, the income tax bracket–there were no millionaires of any kind whatsoever. At least they said so on their tax returns.

So, anyhow, there's a big scarcity of people with whom to play *this* game. But yet it is a sort of a future game, with the environment again. But the environment in this case is a missing millionaire. How are you going to play a game–*zuh-zuh*–with a missing millionaire? That's real good.

Well, looking this over further we find there are other standard roles which the person has to play. There is the schoolteacher who never has any children of her own and teaches all these children and sends them forth into the world, pretending that they are hers, you know?

Then there's the schoolteacher who educates the "dirty little brats" according to the school board. But *she's* got a game. Lucky girl. Lucky girl. When the school board isn't looking, she can claw the hell out of them, just like they claw the hell out of her!

She'll be in present time, she'll be in pretty good shape as long as she keeps this job. But she keeps telling you, "No, I don't want this job, this is a bad job." That's just part of

the game, see. "Real rough opponents–real rough opponents," she's saying. "I'm in here pitching, I'm showing you how hard it is to fight this game and I really–it is so hard that I would get rid of this fight in any instant."

Except when you take her out of that environment she collapses, has a nervous breakdown, develops neuralgia, or develops lumbosis or something, caves in. You've taken her game away from her.

Don't ever believe somebody when they tell you how hard it is to stay in there pitching. When they start telling you how hard it is to stay in there pitching and you see there's some real live opponents, you pat them on the back and say, "You lucky dog!"

10 Now, by the way, as support of this, a soldier who is wounded at the front and is retained there in a first aid station almost always recovers. But the soldier who is pulled back from the front and put in the base hospital very often dies of minor wounds. Fantastic fact for which the army, and all armies, have been trying to account for all these wars that people have been interested in wounded. There were wars, you know, when they weren't interested in wounded. They were so high toned that somebody who was wounded would not, therefore, be a worthy opponent, so they stepped over him and went on their way. Took Florence Nightingale to soften us up to that. All right.

When we look over this problem, we see that the soldier has had his game taken away from him. It's been demonstrated to him by removing him to the base hospital that he is no longer going to be permitted to be a piece in this game. And although he would tell you how horrible this is, how terrible this is staying in there and so forth, the argument against it is that he'll probably die if you send him to the rear! The least he'll have will be a nervous breakdown.

I was utterly astonished, by the way, on this particular subject during World War II. I was the first casualty brought back from the South Pacific. And there was a war going on out in the South Pacific and people were still trying to declare war here in the United States. As a matter of fact, Washington and the Pentagon was completely out of communication. I remember sending them a dispatch saying, "What am I going to do with the USS *Chicago*?"

Yeah. What would a young officer be doing with the USS *Chicago* in the first place? Well, I was doing with it.

Its commanding officer had come to me and he said, "Hubbard, *please* get in touch with Washington. This port is going to be bombed at any moment and we are all out of ammunition and food. And I can't raise them on my radio and the Australians can't raise them, the Dutch can't raise them and nobody can get in touch with Washington!"

So I tried one more time and the transpacific phone line was still in, so I called the Pentagon. And I got the switchboard operator at the outer desk, until she found out it was out of Australia, she turned around and said, "Australia? It doesn't exist," and hung up.

So the commanding officer of the USS *Chicago,* Captain Hood, who would bear this out if you were to meet him on the street, came down to see me again and he said, "If you will write your name on the bottom of a piece of paper saying, 'Sail,' I am gone."

I did that with several ships. Got back into a navy yard, by the way–got back in a navy yard and in the commandant's office was one of my orders to sail, framed on the wall. He kept it there just to show how tough it was some places in the world–Lieutenant Hubbard.

They get out of contact! There was no war out there, the Pentagon knew it. It was so sure, that it knew no cables existed, no phone lines, nothing. Nothing existed. Very fantastic. But the communication lines break down when they think there's a war going on because they know they've got to have a war with somebody and the Pentagon always picks its own side.

But anyhow, when I came back, I was utterly fascinated to discover that the various 11
wards of the hospital were crammed with people from stateside who had had nervous breakdowns and combat fatigue sitting at desks. *Nyaaah!*

Well, when I came back, they put me in a room by myself and the next morning I woke up–I was very glad to have a sound night's sleep, I came back in the secretary of navy's plane. I was very glad to have a sound night's sleep. I had gotten rid of my dispatches, everything was fine. And I woke up and here's this cadaver standing at the foot of the bed. And he says, "How many fingers am I holding up to you?"

I did a double take. And I already knew one young girl who had kidded a psychiatrist by saying, "Six, of course, you idiot." He put her in for about six weeks.

So I said, "Two, sir." Being very careful in the face of aberration to be calm, you see, as far as he was concerned.

He said, "What time is it by the clock?"

And I looked over there, I said, "Eight o'clock."

And, "Very peculiar, very peculiar." And he went out and some other psychiatrists came in. One of them got on a chair and looked down at me, I remember that vividly.

Female voice: Oh, Lord.

And they had talks with me all that day and then they had to turn me loose. Yeah, they had to send for a medical doctor then to dress my ankle, which was in bad shape.

They patched me up, but they were so disappointed that they put me on a North Atlantic corvette within a week.

They told me, "Everybody knows nobody can stand the stress of modern war and you, as the first casualty back from the South Pacific, could not possibly be sane."

Well, there's a lot of people in psychiatry who have agreed with them since. [laughter] But the unfortunate part of it is, is I keep passing their damned tests! I keep telling them they're holding up *two* fingers.

Now–I've treated a lot of them, too. Anyway. . .

When we look over this thing, we had such a reverse idea of what life was all about, you know, that here they could see this tremendous fact that everybody stateside who had been forced to stay away from the game, stay away from the war, sit down there and sweat and slave, had had nervous breakdowns all over the place. These people were sick men. They were not within seven thousand miles of a shot being fired in anger after Pearl Harbor and yet they were having nervous breakdowns.

And the boys who kept coming in from the South Pacific were in magnificent condition. Oh, of course, every once in a while they'd give very embarrassing performances, such as they'd step off a plane at Treasure Island and somebody would go overhead, you know, with a plane and they would of course hit the dirt, bang! you know? And then look up kind of sheepishly and see everybody else is still standing up and stand up themselves.

The reactions that were still built in were still working, but they were in wonderful condition mentally. That's fantastic, isn't it? And stateside they were gray-cheeked dementia praecox unclassified–actually true. And the wives that got left home, too often, went completely nutty. I ran into one of them one time, and she said, "The war is a terrible strain."

It must have been–must have got an awful flat place on one elbow, leaning on the bar all that time.

This is a fact, awful strain on them–terrible strain.

I was once cautioned to talk very, very carefully; talk extremely–with extreme care to one particular officer, because he wasn't–you know, "he'd had a hard time of it during the war."

And, I said, "What's he been doing?" You know, I had an idea that he probably–submarine patrol, you know, eighteen trips across the Pacific and ten months in a Jap camp or something of the sort. "Oh, he was in charge of the supply department at Vallejo. Be real careful of that boy's sanity."

Well, the upset here which is occasioned by the individual can then be summated this way with no further ado: being kept *out* of a game. And he will, when kept out of a game, substitute a game with a synthetic thing–usually his reactive mind, his right leg, his hearing, his eyesight. He has to play a game somewhere, so he plays the game with the first available and only opponent. And if that's a synthetic opponent, we have aberration. And if he then loses this game, we have somebody who's crazy. Imagine losing a game with a synthetic opponent. Well, that's psychosis. That's psychosis.

We have, in too many departments, the idea that life is work and work is work and play is play and never the twain shall get mixed up–because we're paying you $13.22 a week. 12

There is nothing more disgusting to 1.5 management than discover that somebody is having some fun at his job. They almost perish at the thought of it. Almost perish at the idea that somebody is enjoying his job.

The truth of the matter is, I have seen men engage in more physical effort *playing* than I've ever seen them working. The modern businessman for instance, when he goes out to play–oh, it's *terrible* to see the exertion. Packing all of the equipment–the fishing equipment, the–you know, back and forth. Driving miles and miles and miles, walking, walking, walking, carrying rifles and fishing rod, pitching–*hrrhtha*–they're carrying in the wife's evening gowns and putting them into the cabin. And then going out, getting up in the morning, you know, and going out and trying to start the motor and trying to start the motor and trying to start the motor and trying to start the motor and trying to start the motor. And they come back in, boy, they've sure been playing.

And they sit at these desks–they sit at these desks all week long, hard at *work,* signing their name to vouchers and checking figures. It's real interesting, isn't it? There's no relationship whatsoever between work and effort, and play and effort that can be coordinated. In other words, work is not work because it has effort connected with it. Work is work and effort is effort and play is play.

Play is not play because it has no effort connected with it. Boy, I've seen–oh, I've seen a little kid just practically kill himself lugging blocks of snow or bricks. I've seen a whole neighborhood full of kids working like a bunch of stevedores building a fort, just day after day. I saw two guys one time–another fellow and myself–saw two guys dam a fairly large size stream with four hundred pound sandbags. And we dammed this stream so thoroughly that we created a spillway there and so forth and we fixed it all up and there was no purpose whatsoever to damming up this stream.

It did give us a good laugh. A fellow came by a few minutes later and tried to catch some fish in the pool that we had finally created after three days' work. He thought it must be a nice trout pool.

Understand, this was not in a sylvan creek. This was in a fairly civilized area and we were just amusing ourselves. And I understand later that some 1.5 guy came along and tore out the wrong sandbags, and in the succeeding two years, the stream, thus diverted from this play dam, ate away three acres of public property–just spilled it into a river where it went away as silt. Work. There was no work connected with that. Do you know that it was in very, very hot weather that we did that? Extremely hot weather. We must have moved eighteen or twenty cubic yards of wet sand. It was fantastic. No work.

But I remember working very hard the following week. I was just a kid and I was trying to learn elementary physics. And I spent three whole days trying to memorize some of the formulas of elementary physics. It was *hard* work sitting there with that book in my hands. No, there's no coordination between work and play and effort.

13 The only difference between work and play is consideration. If you consider you're working, you're working. If you consider you're playing, you're playing. If everybody around you considers that what you're doing is work, you'll eventually start to figure it out as work too, because that's the agreed-upon thing. If everyone around you decides that

"people should work, honest people work" and you're just playing, then you will eventually demonstrate to them, with a great deal of seam-at-brow, that what you're doing is really work.

I remember this very, very vividly in one particular case where an individual had demonstrated to *everybody* that painting was *very* hard work. And very shortly thereafter he stopped painting–it was too exhausting.

I processed him and I just got him out of this and we just changed the definition of painting. And we had the awfullest time doing it, because all of his relatives kept coming up to him, although he was making a great deal of money painting, they kept walking up to him and telling him how he really played all the time and he wasn't serious about anything, you know? And therefore it had to be work.

We had to get all those agreements out of the road before this fellow could relax and again consider that painting was play. At which moment this individual started to paint to such a degree that I think stock in Sherwin-Williams increased a couple of points.

Now, here's an example, then, of work and play. Therefore, you could say that something was a game or that something was an arduous, horrible, serious endeavor. You could say that this was a game or this was life, by which you might mean life is serious and a game is just play.

If you were to define, however, *life* as a serious endeavor, you would then have to mean, then, that life was not a game, that it was *work,* that it was arduous and serious and that there was something wrong with it. Well, I'll tell you *what* is wrong with it. It is not a game anymore, it is life. You have taken this game called "game" and you have changed its name to "life." And life had to be serious. And that's all the trick that has happened. You've still got a game.

Now, that game, however, depends on, really, to be a game, two living things. It's not *quite* a game to be playing with a synthetic opponent. And when you play with a synthetic opponent, you're liable to get into trouble.

I was one time quite astounded to find a little boy still in possession of his make-believe playmate. As a little boy he had lived alone, he had had no companions, and he had finally made a playmate. He had a name for this playmate and everything else that went along with a playmate. The playmate had possessions, so forth. And he had done this and nobody

had ever accused this little boy of being crazy. But now this individual was still packing around this synthetic playmate. And his attention was so fixated on the synthetic playmate that even when he had a real opponent and a real game envisaged, he couldn't play it; his attention was still on the synthetic playmate.

This fellow who broke his leg playing a game is liable to have his attention so fixed upon that broken leg that he won't play a game again. His game has now become the broken leg. Oh, it pays lots of dividends. He doesn't have to work if his leg is broken–so on.

14 If you were to process an individual so thoroughly as to take away from him all of his *synthetic* games without giving him an opportunity of observing that there were real and actual games to be played, you would finish your preclear but thoroughly. In other words, *any* game is better than no game, even if it is a game of having migraine headaches which are only relieved by ducking one's head in ice water and being shot three times a day with B_1. Or, of course, by seeing a Dianeticist or Scientologist. This migraine headache is a better game than no game.

Now, psychology didn't observe very much, but what it observed–if you pick and choose and find out if it actually was observed or not–that's one of the important things to do in studying psychology: Did they actually observe this? Because most of their data is phony data. I say that with a perfectly proper statement.

The sleep curve, for instance, that they have–the depth of sleep, it's what hours during the night–quite curiously has been copied from a book in about 1910 or 1902 or something like that, and they've simply copied it, crediting the last book they got it out of. And the sleep curve was never performed as an experiment in the first place. A fellow did a Doctor in Philosophy thesis on this some years ago and traced that curve back to its inception and found out that it was an experiment which had never been concluded. And the drawing which was handed in was just a demonstration of what they were trying to demonstrate. He then made a sleep curve, showing what is the average depth of slumber on the part of the individual at various hours of the night, and found out there was *no* coordination.

So a lot of psychology data is in that category. But we look around and we find out they occasionally did make an observation, and one of the observations was this, "There is no reason. . ." You know, we've got to state this as they did in psychology–apathy, apathy,

apathy. That's what they use for quotes in psychology: apathy, apathy "There is nothing possibly can be done for anybody who has a psychosomatic illness because if you cure one, he will just get another one"–apathy, apathy. That's right.

The Dianeticist, the Scientologist today doesn't take so many games away from the individual that the individual is left without a game, or if he does, he lets him invent some games. He knows that if the preclear just starts to get sickness after sickness after sickness–as fast as he takes up one, the guy gets another complaint–he knows he simply shortchanged this fellow on games, so he has him invent some games. The next thing you know, the individual, in inventing games, looks around and remembers what a real opponent is–it's somebody else that's alive. He then discovers there's somebody else alive in the world, somebody else to play a game with.

If we warn people about how horrible it is to get hurt, that they must be cautious, that they must not *plunge* into things, they mustn't be impulsive, they have to be careful of who they associate with–in other words, standard schoolchild training, standard training in the grammar schools–we'll fix them up so they can't play any game. So they'll invent a game called "juvenile delinquency."

The game situation, the games of existence, are really all based on the same laws. There is no good or evil, except by definition. They are the reasons why one fights.

He says, "The other side is evil, therefore, I have a license to fight. I have a license to play the game and fight those people over there, because they are evil."

The people over there are saying the same thing. "We have a license to fight this fellow because he is evil and we are good." You see how this works out. And so people go around and they need a license to fight, so they go around and they say, "Well, so-and-so, and so-and-so. Actually, we can fight them, you know, they're no good, because they do everything wrong, wrong, wrong."

This fellow can be fought because he is wrong or he's doing things wrong. And they'll start to invent wrongnesses in order to have a game. You know, give them a reason for a game–a fight, a combat.

52

Well, existence, when it is dull, is simply a game gone sour. Homo sapiens in a bad spot is simply nursing some game, like lumbosis, along–nursing some game along until he has a real opponent or can recognize an opponent again and then he will have a new game.

But where you have too many opponents, you have chaos. Where you have too few causes, you have no games. The thing that could be said to be wrong about Man today is the fact that he is in the serious condition of being very, very short on games. Unless somebody comes along and, to some degree, aligns Man's efforts in some direction, instead of internally "each man is a team," unless somebody shows Man (or unless Man spontaneously shows himself) that he does have enemies that can be fought, then insanity, neurosis, criminality and boredom with life will result. Thank you.

GROUP PROCESSING: SHIFTING ATTENTION

GROUP PROCESSING 2A

DISC 4

A GROUP PROCESSING SESSION
GIVEN ON 12 JANUARY 1955

62 MINUTES

2 All right.
Is there a floor there?
Audience: Yes.
Are you sure there's a floor there?
Audience: Yes.
Do you know there's a floor there?
Audience: Yes.
Well, let's find out and let's feel it.
Audience: [various responses]
Male voice: All right.
Let's feel it.
Female voice: Yep.
Let's feel it. Feel it real good.
Female voice: Great.
Is that a floor?
Audience: Yep. Yeah. Yes.

All right. Now let me ask you something.
Is there a floor just back of your heels?
Audience: Yes.
Are you sure there is?
Audience: Yes.
Good. Let's find out for sure now. Is there a floor just *back* of your heels?
Audience: Yep. Yeah.
Well, is there a floor just back of your chair?
Audience: Yes.
Is there a floor back there too?
Audience: Yes.
Well, is there a floor just in front of your feet?
Audience: Yeah. Yes.

You mean to tell me you're not backing into a hole or stepping into one?
Audience: No.
No kidding. Is there a floor there all around?
Audience: Yes.
Is it a solid floor?
Audience: Yes.
Why don't you find out? Stamp on it.
Audience: [stamping feet]
Good. Is that a floor?
Audience: Yes.
Is that a floor?
Audience: Yes.
Good. Is that a floor?
Audience: Yes.
Fine. Is that a floor?
Audience: Yes.
Fine. Is that a floor?
Audience: Yes.
Well, good. Is that a floor?
Audience: Yes.
Fine. Is it a floor?
Audience: Yes.
Well, let's feel it.
Female voice: Mm-hm.
You got a floor there?
Audience: Yes.
You really know there's a floor there?
Audience: Yeah. Yes.
Well, what time is this floor in?
Audience: Now.
Is this floor in now?
Female voice: Now.
Audience: Yeah. Yes.
Do you know it's in now?
Audience: Yes.
Let's look at it again and find out if it's this floor.
Audience: Yes.
Is it any other floor?
Audience: No. No. It's this one.
No? You're sure it's this floor?
Audience: Yes.
Well, let's look and see if it isn't some other floor.
Audience: No. It's this one. No.
Is it this floor?
Audience: Yes.
Well, it *is* this floor?
Audience: Yes.
Well, is this present time?
Audience: Yes.
Well, where's present time?
Audience: Now. Here.
Is it right here?
Audience: Yes.
Is it right now?
Audience: Yes.

Well, is that wall over there in present time?
Audience: Yes.
Well, why don't you check up on it?
Male voice: Yes.
Now, by the way, do you see it fade in and out as it goes back of present time or anything or is it right there?
Audience: It's right there.
Is it right there?
Audience: Yeah.
You sure it's right there?
Audience: Yes.
You sure it's there?
Audience: Yes.
Well, okay. Now let's see what we've got. Have we got a floor?
Audience: Yes.
And we got that wall?
Audience: Yes.
Well, all right. Now let's look at the other wall. Let's look at the other wall. Is that there?
Audience: Yes.
Is that there really?
Audience: Yes.
You sure it's there?
Audience: Yes.
You sure it's there?
Audience: Yes.
Well, is that wall fading in and out or doing anything peculiar?
Audience: No.
Is it a hospital wall?
Audience: No.
You sure it isn't a hospital wall?
Audience: Yes.
Is it just a plain wall?
Audience: Yes.
Well, how about a barrack wall?
Audience: No.
Not a barrack wall?
Audience: No.
Is it a steel wall?
Audience: No.
Is it a brick wall?
Audience: No.
No? Is it just a wall?
Audience: Yes.
Well, what wall is it?
Audience: This one. This wall.
Well, good. Is it here and now?
Audience: Yes.
You're sure it's here and now?
Audience: Yes.
Are you sure it's here and now?
Audience: Yes.
Is it right there?
Audience: Yes!

Well, all right. Now, let's look at our riches. Let's examine the floor, the first wall and the second wall.

Female voice: Mm.

We got them all?

Audience: Yes.

Well, look at them all at once.

Audience: Yes. Okay. Yeah.

Come on, now, let's look at them all at once.

Audience: Yes. Right.

Both the right and left wall and the floor. Now, let's look at them all at once.

Audience: Yes.

Can you do that easily?

Audience: Yes.

Are they all there?

Audience: Yes.

You know they're all there?

Audience: Yes.

Well, now, are you doing it one, two, three or are you doing it just three?

Audience: Three.

All right. Now, you just look at it *three.*

Audience: Three. Yes. Right.

Got that now?

Female voice: Yes.

All right. Now we're convinced of three parts, now let's look at the ceiling.

Female voice: Okay.

Is there a ceiling there?

Audience: Yes.

You're sure there's a ceiling there?

Audience: Yes.

Is it a solid ceiling?

Audience: Yes.

You sure it isn't a picture?

Audience: No.

Is it a facsimile?

Audience: No.

It isn't a picture?

Audience: No.

It's a ceiling?

Audience: Yes.

Is it solid?

Audience: Yes.

You sure it's solid?

Audience: Yes. Sure.

Are you absolutely sure it's solid?

Audience: Yes.

Well, good. Now, let's look at the floor.

Female voice: Okay.

Look at the first wall.

Female voice: Yeah. I see it.

Look at the second wall.

Male voice: Okay.

Let's look at the ceiling.

Audience: Okay.

They all there?

Audience: Yes.

Let's look at them all at once.

Audience: Right. Okay.

Look at them all at once now.

Audience: Yeah. Okay.

They all there?

Audience: Yes.

They all there at the same time?

Audience: Yes.

They didn't disappear when you took your attention off of them?

Audience: No.

All right. Are they all there?

Audience: Yes.

You got four?

Audience: Yes.

Gee, we're rich. Let's look at the front wall.

Female Voice: [laughing]

Male voice: Okay.

Is that solid?

Audience: Yes.

Is that front wall solid?

Audience: Yes.

Is it really solid?

Audience: Yes.

Is it there?

Audience: Yes.

Come on, is it really there?

Audience: Yes.

You sure it's there?

Audience: Yes.

Is it a front wall?

Audience: Yes.

Well, good. Now let's look at the floor.

Audience: Okay.

The first wall.

Audience: [various responses]

The second wall.

Audience: Yeah.

The ceiling.

Audience: Yeah. Okay.

The front wall.

Audience: [various responses]

Let's look at *all* five of them at once.

Audience: [various responses]

Can you do that?

Audience: Yes. Yep.

All five at once?

Audience: Yeah.

All at the same time.

Audience: Yep. Yes.

You look at them all at the same time?

Audience: Yes.

Well, good. Now let's look at the back wall.

Female voice: Okay Ron.

Let's look at that back wall. Is that back wall there?

Audience: Yes.

Is there a back wall over there?

Audience: Yes.
Well, good. Is it back of you?
Audience: Yes.
Well, good. Is it a back wall?
Audience: Yes. Yeah.
Well, good. *Is* it a back wall?
Audience: Yes.
Are you sure it's there?
Audience: Yes.
Well, good. Now let's look at the floor.
Audience: Yes. Okay.

3 Let's look at the first wall.
Female voice: Okay.
Let's look at the second wall.
Female voice: Okay.
Let's look at the front wall.
Female Voice: Okay.
Let's look at the back wall.
Female voice: You can't even find that?
Let's look at the ceiling.
Let's look at the ceiling.
Female voice: Okay.
Let's look at the back wall.
Female voice: Mm-hm.
Let's look at the front wall.
Female voice: Mm-hm.
Let's look at the second wall.
Female voice: Okay.
Let's look at the first wall.
Female voice: Mm-hm.
Let's look at the floor.
Let's look at all six at once.
Got all six of them?
Audience: Yes. Yep.
Are they all there?
Audience: Yes.
Are you sure they're all there?
Audience: Yes.

Boy, we're rich. Look what we got now—six walls. Let's take a look at them again.
Female voice: Mm-hm.
See them all at once?
Audience: Yes.
All at the same time?
Audience: Yes.
You know they're there?
Audience: Yes.
You know they're really there?
Audience: Yes.
Are they there?
Audience: Yes.
All right. Is the floor there?
Audience: Yes.
Is the first wall there?
Audience: Yes.
Is the second wall there?
Audience: Yes.
Is the ceiling there?
Audience: Yes.

Is the front wall there?
Audience: Yes.
Is the back wall there?
Audience: Yes.
Are all six there?
Audience: Yes.

4 Good. Now let's shift your attention from where it is at this moment *laboriously* onto the floor. Let's pick it up and put it on the floor.
Audience: [laughter]
Now let's pick your attention up off the floor and put it on the right-hand wall.
Now let's pick your attention up off the right-hand wall and carry it over and put it on the left-hand wall.
Audience: [laughter]
Now let's pick your attention *off* the left-hand wall and put it *on* the ceiling.
Audience: [laughter]
Now let's take your attention *off* of the ceiling and put it *on* the back wall.
Now let's take your attention *off* of the back wall and carry it around and put it *on* the front wall. You got that now?
Audience: Mm-hm. Yes.
Well, let's pick it *off* the front wall and put it *on* the floor.
Audience: [laughter]
Now let's pick it up *off* the floor and put it *on* the right-hand wall.
Now let's pick it *off* the right-hand wall and carry it over to the left-hand wall and put it *on* the left-hand wall.
Did you do that?
Audience: Yes.
Good. Fine. Did you do that?
Audience: Yes.
Well, all right. Now let's pick it off the left-hand wall and with great ardure support it *against* the ceiling.
Audience: [laughter]
Did you do that?
Audience: Yes.
Okay. Now, somehow let's get it *off* the ceiling and put it on the front wall.
Did you do that?
Audience: Yes.
Well, good. Now somehow or another let's get it *off* the front wall and put it on the back wall.
Did you put it there?
Male voice: Yes.
You got it there now?
Audience: Yes.
You holding it up there?
Audience: Yes.
Well, all right. Now let's pick it *off* the back wall and let's get a big derrick to

carry it around and put it on your right hand.

Audience: [laughter]

Now let's pick it up.

Did you do that?

Audience: Yes.

Well, good. Now let's–somehow or another with the same derrick–let's pick it *off* that hand and put it *on* the other hand.

Audience: [laughter]

Did you do that, huh?

All right. Now let's take a feather and let's lift it with a feather and put it on the first hand.

Now let's take a feather and put it on the floor–the attention on the floor.

Now let's take a little tiny silk thread and tie it around your attention, and carry it over and put it on the right-hand wall.

Audience: [laughter]

Good. Now let's cut the thread and have your attention remain there.

Did it stay there?

Audience: Yes.

Well, good. Now let's take one of these small, tiny blowers and let's blow your attention over to the left-hand wall.

Audience: [laughter]

Now let's blow your attention up to the front wall.

Good. Now let's wad your attention up in a ball and put it in your pocket.

Audience: [laughter]

Got that now?

Audience: Yes.

All right. Let's look at the floor.

Look at the right-hand wall.

Look at the left-hand wall.

Look at the ceiling.

Look at the back wall.

Look at the front wall.

Look at the floor.

Look at your right hand.

Look at your left hand.

Take your attention off of your left hand and look at your right hand.

Take your attention off of your right hand and put it on your left hand.

Take your attention off your left hand and put it on your right hand.

Take your attention off your right hand and put it on your left hand.

Take your attention off of your left hand and put it on your right hand.

Okay?

Audience: Mm-hm.

All right. Take your attention off your right hand, put it on your left hand. Okay?

Audience: Mm-hm. Yes.

All right. Take your attention off your left hand and put it on your right hand.

Female voice: Okay.

Okay?

Male voice: Yeah.

Fine. Fine. Now, let's throw your attention away.

Do that easily?

Audience: Yes.

All right. Let's mock-up an attention unit and put it on the floor.

Audience: [laughter]

Let's pick it up as a very valuable thing and put it on the right-hand wall.

Pick it off the right-hand wall and put it on the left-hand wall.

Pick it off the left-hand wall and put it on the front of the room.

Take it off of the front of the room and put it on the back of the room.

Take it off the back of the room and hang it from the ceiling.

Got it hanging from the ceiling there?

Audience: Yeah.

All right. Now let's save that one and mock-up another attention unit and put it on the floor.

Let's pick up that attention unit and put it on the right-hand wall.

Let's take it off the right-hand wall and put it over on the left-hand wall.

Take it off the left-hand wall and put it on the front of the room.

Take it off the front of the room and put it on the back of the room.

Take it off the back of the room and put it on the ceiling and let it hang there.

Now you've got two of them.

Audience: Mm-hm.

That real good? Now you've got two of them.

All right. Let's mock-up another attention unit and put it on the floor.

Pick it up off the floor and put it on the right-hand wall.

Okay. Let's pick it up off the right-hand wall and put it on the left-hand wall.

All right. Let's take it off the left-hand wall and put it on the front wall.

Okay. Let's take it off the front wall and put it on the back wall.

Let's take it off the back wall and put it on the ceiling and leave it hang there.

You got three of them now?

Audience: Yeah.

They all three there?

Audience: Yeah.

Well, wonderful. Let's mock-up another attention unit and put it on the floor.

Pick it up off the floor and put it on the right-hand wall.

Okay. Take it off the right-hand wall and put it on the left-hand wall.

You do that?

Audience: Mm-hm.

All right. Let's take it off the left-hand wall and put it on the front of the room.

All right. Let's take it off the front of the room and put it on the back of the room.

Good. Let's take it off the back of the room and put it on the ceiling and let it hang there. Have you got four?

Audience: Yes.

They all there?

Audience: Yes. All there.

They all there?

Audience: Yes.

Real good?

Female voice: Uh-huh.

Well, that's fine. You're getting wealthy, aren't you?

Audience: [laughter]

Well, fine. Why don't you just let them hang there until next Wednesday? Now . . .

Audience: [laughter]

Female voice: My word.

You can use some Scotch tape or something if you . . .

All right. Let's find your right foot. **6**

Did you find it?

Audience: Yep.

Well, good. Let's find your left foot.

Male voice: Okay.

Did you find it?

Audience: Yeah. Yes.

Well, good. Let's find your right foot.

Male voice: Yep.

Did you find it?

Audience: Yes.

Well, good. Let's find your left foot.

Audience: Okay. Yeah.

Did you find it?

Audience: Uh-huh. Yes.

Well, good. Let's find your right foot.

Did you find it?

Audience: Yes.

Well, good. Let's find your left foot.

Male voice: Okay.

Did you find it?

Audience: Yes.

Well, good. Let's find your right foot.

Female voice: Mm-hm.

Did you find it?

Audience: Yes.

Well, good. Let's find your left foot.

Male voice: Mm-hm.

Did you find it?

Audience: Yes.

Well, good. Let's find your right foot.

Female voice: Okay.

Did you find it?

Audience: Yes.

Well, good. Let's find your right foot.

Audience: Okay.

Did you find it?

Audience: Yes.

Well, okay. Let's find your right foot.

Audience: Okay. Yep.

Did you find it?

Audience: Yes.

Well, fine. Let's find your left foot.

Audience: Okay.

Did you find it?

Audience: Yes.

Well, good. Let's find your left foot.

Audience: Okay.

Did you find it?

Audience: Yes.

Well, good. Let's find your left foot.

Did you find it?

Audience: Yes.

Well, good. Let's find your left foot.

Did you find it?

Audience: Yes.

Well, good. Let's find your right foot.

Audience: Okay. Yep.

Did you find it?

Audience: Yes.

Well, good. Let's find your left foot.

Did you find it?

Audience: Yes.

Well, good. Let's find your left foot.

Did you find it?

Audience: Yes.

Well, good. Let's find your right foot.

Did you find it?

Audience: Yes.

Well, good. Let's find your left foot.

Did you find it?

Audience: Yes.

Well, all right. Have you got two feet?

Audience: Yes.

Well, all right. Let's find both feet.

Audience: Uh-huh. Mm-hm.

Can you do that?

Audience: Yes.

Did you do that easily?

Audience: Yes.

All right. Let's find *your* two feet and the feet of the person next to you.

Audience: Okay. Mm-hm.

Find *your* feet now.

Audience: Yes.

Find the feet of the person next to you.
Audience: Yes.
Now find your feet.
Audience: Yes. Mm-hm.
Well, good. Find his feet.
Audience: Okay.
Well, good. Let's find your feet.
Audience: Yeah. Okay.
Well, fine. Find the feet of the person next to you.
Audience: Okay.
Did you find them?
Audience: Yes.
Well, all right. Now let's find both of your feet.
Audience: Yes. Okay.
Both of yours and one of his.
Audience: [laughter]
Female voice: I get to do that. [laughs]
Did you do that?
Audience: Yes.
Both of yours and both of his at the same time.
Audience: All right. Yeah. Okay.
Now, let's experience your left foot.
Female voice: Okay.
You do that?
Audience: Yes. Uh-huh.
Well, good. Let's experience your right foot.
Audience: Okay.
Well, good. Let's experience the right foot of the person next to you.
Female voice: Yes.
Do that easily?
Male voice: Yeah.
Well, good. Now let's experience *your* two feet.
Now let's experience the right foot of the person next to you.
Audience: Mm-hm. Yeah.
Did you do that?
Audience: Yeah.
Well, good. Let's experience your two feet.
Female voice: Mm-hm.
Did you do that?
Audience: Yeah.
Fine. Now let's experience the left foot of the person next to you.
Audience: Mm-hm.
Female voice: A lot bigger than mine.
Male voice: Yeah.
Okay. Now let's experience your two feet.
Audience: Mm-hm. Yeah.
Both at the same time.
Audience: Mm-hm. Yeah.

Now experience your two feet and one of his.
Audience: Yeah.
Now experience your two feet and both of his.
Audience: Yeah. Uh-huh.
You do that–the person that's next to you?
Male voice: Yeah.
Female voice: The fog appeared.
Let's experience all four feet now.
Audience: [various responses]
Got that?
Audience: Yeah.
Let's pick another person in the row with you.
Female voice: Oh, my.
7 Let's experience the right foot of this new person.
Let's experience the left foot of this new person.
Audience: Mm-hm.
Now let's experience both feet of the first person.
Female voice: Mm-hm.
Now let's experience–did you do that?
Audience: Yes.
Well, let's experience both feet of the new person.
Female voice: Mm-hm.
Now let's experience your two feet. Did you do that?
Audience: Yes.
All right. Now we've sorted out six feet. Let's experience all of them at the same time. Did you do that?
Male voice: Yeah.
Six feet all at the same time. Got that easily?
Audience: [various responses]
Well, fine. Well, fine. Are there six feet there?
Audience: Yes.
Good. Do you have two feet now?
Audience: Yes.
Are your feet more real now?
Audience: Yes.
Are they?
Audience: Yes.
Female voice: They feel a lot better.
Well, good. Let's experience your right hand.
Audience: Mm-hm.
Did you do that?
Audience: Yes. Yeah.
You got a right hand?
Audience: Yes.
Did you experience it?
Audience: Yeah.

Well, good. Now let's experience your left hand.

Male voice: Yep.

Did you experience that?

Audience: Yes.

Is this easier to do or harder to do than the right hand?

Male voice: The same.

Female voice: No.

Well, let's see if there's any difference between your right and your left hand now. Let's experience one of them and then the other one.

Female voice: Hm. Right hand is easier.

All right. Now let's experience that left hand again.

Now did you do that?

Audience: Yes.

Well, good. Now let's find out if they are the same or different.

Are they different or the same?

Audience: Different. The same.

Well, okay. Okay. Now let's experience both of your hands at the same time.

Female voice: Mm-hm.

All right. Now let's experience the left hand of the person next to you. The left hand of the person next to you.

Did you experience that?

Audience: Mm-hm.

Well, good. Now let's experience the right hand of the person next to you.

Did you do that?

Audience: Yes.

Well, good. Let's experience the left hand of the person next to you.

Female voice: Mm-hm.

Now let's experience your left hand.

Did you do that?

Audience: Mm-hm. Yeah.

Well, good. Now which do you experience the best?

Audience: The other person's. Mine.

You experience yours or the other person's?

Audience: [various responses]

Well, all right. Fine. Now let's experience the other person's left hand.

Now let's experience your own left hand.

Now let's experience the other person's left hand.

Now let's experience your own left hand.

Did you do that?

Audience: Mm-hm.

Well, fine. Now let's experience both those left hands at the same time.

Female voice: Mm-hm.

Did you do that easily?

Male voice: No.

Make you feel real, real southpawed?

Audience: [various responses]

All right. Now let's experience your right hand.

Now let's experience the right hand of the person next to you.

You do that with ease?

Audience: Mm-hm.

Well, let's experience your right hand.

Well, all right. Now let's experience this next person's right hand.

Did you do that easily?

Audience: Yes.

All right. Did you do it easily?

Audience: Yes.

Female voice: It wasn't too.

All right. Now let's experience the person next to you's right hand and your right hand at the same time.

Female voice: Mm-hm.

How's that?

Audience: [various responses]

All right. Now let's experience the right hand of the person next to you.

Female voice: Mm-hm.

Let's experience your right hand at the same time.

Now let's experience those two right hands and your left hand.

Now let's experience both of his hands and both of yours at the same time.

Do that easily?

Audience: Mm-hm.

Well, now experience his right and left hand at the same time.

Now, did you do that?

Audience: Mm-hm.

Let's experience yours and his right and left hand. Four hands, same time.

Do that easily?

Audience: Yes. Mm-hm.

Well, fine. Now let's pick a second person.

Got this next person?

Audience: [various responses]

Well, all right. Now experience this new person's right hand.

Did you do that?

Audience: Mm-hm.

Good. Now let's experience your own right hand.

Did you do that?

Audience: Mm-hm.

Well, good. Let's experience this second person's right hand.

Did you do that?

Audience: Mm-hm.

Well, all right. Now, while experiencing this second person's right hand, experience

your own at the same time. This new person's right hand and your own at the same time.

Got it?

Audience: Yeah.

8 Well, fine. Now let's take this new person's left hand and experience it.

Female voice: Mm.

Experience it easily?

Is it getting easier at this? This getting better, huh?

Audience: [various responses]

Well, fine. Now, let's take this new person's left hand and your own left hand and experience these at the same time.

How's that?

Female voice: Mm-hm.

All right. Now let's take this new person's both hands and experience them at the same time.

All right. Did you do that?

Good. Now let's experience this new person's right and left hand and your own right and left hand at the same time.

Got that?

All right. Now add the first person. Experience all six hands.

Female voice: Mm-hm.

Got six hands now?

Female voice: Yes.

Can you experience all six hands?

Audience: Yes.

Well, fine. Now let's check these hands over in rotation. Your own right hand.

Now let's get the difference between your own right hand and the right hand of the person next to you.

And now the difference between *that* right hand and the right hand of the *new* person you chose.

The difference between those two right hands. You do that?

Now let's get the difference between any *one* of these right hands and your own left hand.

You do that?

Female voice: Mm-hm.

How is that now, huh? That's real easy, huh?

Female voice: Mm-hm.

All right. Now, let's take the new person's left hand and compare it to the remaining five hands. One after the other, compare it to the remaining five hands.

Now, how's that, hm? Is that real easy?

Female voice: Mm-hm.

Okay. You working out all right now or you finding things going wrong or what's happening, huh?

You doing all right?

Audience: Mm-hm.

Well, good. Let's find the floor.

All right. Let's take your attention off the floor and put it on the right-hand wall.

Good. Let's take your attention off the right-hand wall, put it on the left-hand wall.

Good. Let's take your attention off the left-hand wall and put it on the front of the room.

Female voice: Mm-hm.

Good. Let's take your attention off the front of the room and put it on the back of the room.

Good. Let's take your attention off the back of the room and hang it on the ceiling.

Female voice: Let's buy it.

Second female voice: You already have two.

You got it now?

Female voice: Me? No.

Huh?

Female voice: From the gravity.

All right. How are you doing?

Audience: Okay. Fine.

How are you doing? Get knocked out by all this?

Audience: [various responses]

9 All right. Now let's experience your hands and feet at the *same* time.

Audience: [various responses]

Let's experience your hands and feet at the *same* time.

Now let's take the person next to you and experience *his* hands and feet at the same time.

Male voice: You got a rock in your shoe.

Did you do that?

Audience: Mm-hm.

Well, good. Now let's experience your hands and feet and his hands and feet at the same time.

You making it now? Getting easier? Is it?

All right. Fine. Now let's take a *new* person and experience this person's hands and feet at the same time.

Did you do that?

Audience: Mm-hm.

Well, good. Now let's experience your hands and feet, the next person's hands and feet and the new person's hands and feet all at the same time.

That isn't hard to do, is it? You doing that okay?

Audience: Mm-hm.

Well, fine. Fine. Fine. That's swell. All right. Now let's find the floor.

Let's find the right-hand wall.

Audience: Mm-hm.

Good. Let's find the left-hand wall.
Audience: Mm-hm.
Real good. Find the front of the room.
Female voice: Okay.
Good. Let's find the back of the room.
Audience: Okay.
Did you do that?
Audience: Yeah.
Good. Let's find the ceiling.
Female voice: Okay.
Did you find the ceiling?
Audience: Uh-huh. Yeah.
Well, good. Let's find the floor.
Fine. Let's find the right-hand wall.
Audience: [various responses]
Good. Let's find the left-hand wall.
Good. Let's find the floor.
Fine. Let's find the front of the room.
Let's find the back of the room.
Good. Good. Good. Let's find yourself.
Audience: [various responses]
Now, how's that now, huh?
Female voice: Mm.
That's pretty good now?
Audience: Yes.
Huh? You feel pretty good now?
Audience: Yeah.
Don't feel groggy, do you?
Audience: [various responses]

All right. Now I tell you what let's do, let's experience your head.
You experiencing your head?
Audience: Mm-hm.
Well, good. Let's experience your hands.
Did you do that?
Audience: Yes.
Well, fine. Let's experience your head.
Did you do that?
Audience: Yes.
Well, good. Let's experience your face.
Male voice: Grungy.
Did you do that?
Audience: Yeah.
Well, good. Let's experience your whole head.
All right. Let's experience your eyes.
Did you do that?
Audience: Mm-hm. Yeah.
Well, good. Let's experience your whole head.
You do that?
Audience: [various responses]
Well, good. Let's experience your eyes.
Did you do that?
Audience: Yeah.
Well, fine. Let's experience your head.
Do that easily?
Audience: Yes. Yep.

Well, swell. Let's experience your head and hands and feet.
Male voice: Mm.
You do that easily?
Audience: Yes. Yeah.
Did you?
Audience: Yes.
All right. Now let's experience your head and chest and arms and feet.
You do that easily?
Audience: Yes. Mm-hm.
Well, all right. Now let's experience your head and torso and legs and arms and feet.
Did you do that?
Audience: Yes.
All right. Now let's experience your whole body at the same time.
Are you doing that?
Audience: Yes.
Well, fine. Now let's experience your head.
How's that now, hm?
Audience: [various responses]
Well, fine. Let's experience the head of the person next to you.
You do that?
Male voice: Yes.
All right. Let's experience your own head.

You do that?
Audience: Mm-hm.
Well, good. Now let's experience the head of the person next to you.
Well, fine. Now let's find the difference between that person's head and your head.
Audience: [laughter]
Is there any difference?
Audience: Oh, yes. Yeah. [laughter]
All right. Let's check over this difference some more.
Experience your head.
Experience the head of the person next to you.
Experience your own head.
Experience the head of the person next to you.
Did you do that?
Audience: Yes.
Well, okay. Now tell me, is there a difference between those two heads?
Audience: Yes.
Oh there is! Well, that's fine. There is really a difference. Now pick a new person and experience his head.
Got a new person?
Experience his head?
Well, fine. Did you do that?
Female voice: Yes.

Well, good. Now let's experience your head.

You do that?

Female voice: Yes.

Now let's experience the head of the person next to you.

Now let's experience the new person's head.

Did you do that?

Female voice: Yes.

Well, good. Now let's experience all three heads at the same time.

How's that, tough?

Female voice: No.

Little bit tough.

Female voice: Mm-hm.

All right. Let's experience two heads at the same time.

Female voice: Hm.

That's easy, huh?

Hm? Let's experience two heads at the same time. Oh, come on, you can do that. You experienced two hands, didn't you? What's the difference? A head is a head, a hand is a hand–what's the difference? Come on. Now let's experience two heads at the same time.

You doing that?

Female voice: Mm-hm.

All right. Now let's experience two *other* people's heads at the same time.

Bother your own. Just experience two other people's heads at the same time. How's that, huh?

Well, that's fine. You doing that now?

Audience: [various responses]

You doing that pretty easily now?

Well, *excellent.* Experience three heads at the same time.

Now, did you do that?

Audience: [various responses]

Did you do that real well? Well, good. You got away with it this time, huh? Did you?

Audience: Yeah.

Well, let's try it again. Experience three heads at the same time. Three heads are better than one, we know that. Three heads at the *same* time. How about that, huh? Did you do that?

Male voice: Yeah.

Female voice: Didn't seem too real.

All right. Is it getting quite real?

Female voice: It doesn't seem very real.

It doesn't seem real? It does seem real? How does it seem, huh?

Second female voice: Seems very real.

Okay. Now let's experience your own head.

Now tell me something, is that more real to you?

Audience: [various responses]

Oh, something has happened here, huh?

All right. Let's experience your right ear.

Do that?

Good. Let's experience your left ear.

Did you do that?

Audience: Mm-hm.

Good. Let's experience your right ear.

Did you do that?

Well, excellent. Let's experience your left ear.

Did you do that?

Audience: Yes.

Well, fine. Let's experience your right ear.

Male voice: Mm-hm.

How's that?

Audience: [various responses]

Well, good. Now, let's experience your right eye.

How's that?

11 Okay. Let's experience your left eye.

Okay. How's that, huh?

Female voice: Okay.

All right. Let's experience both of your ears.

Did you do that?

Audience: Mm-hm.

Good. And also experience your two eyes. Okay?

Audience: Mm-hm. Okay.

Now experience your head. Oh, was that better than ever?

Audience: Yeah.

Well, fine. Fine. Is that really better, now?

Audience: Mm-hm.

Getting better?

All right. Experience your mouth.

Okay. Experience your ears.

All right now.

Experience your eyes.

Fine. Experience your mouth.

Okay. Experience your neck.

All right. Experience your ears.

All right. Did you do that now?

Audience: Mm-hm.

Experience your whole head and neck.

Now how's that, huh?

Audience: [various responses]

All right. Now, let's take the person next to you and experience his whole head.

Did you do that?

Good. Let's experience your head.

Fine. Now, let's experience his head.

Good. Now let's experience his eyes. The person next to you's eyes—his or hers.

Did you do that?

Experience this person's eyes?

Audience: Mm-hm.

Good. Let's experience this person's ears. You do that?

Female voice: Mm-hm.

Good. Let's experience this person's mouth.

Fine. Let's experience this person's neck.

Did you do that?

This getting easy?

Female voice: Mm-hm.

Good. Let's experience this person's head now.

Is there any greater reality on this now?

Audience: Mm-hm. Yeah.

Well, good. Let's experience your own head.

12 Now is your own head more real to you? Is it?

Well, fine. Now experience your head and the person's next to you's head, at the same time. Two heads at once. Two heads are better than none.

How you got it now, huh? Experience both of these heads at the same time?

Now let's just pick another head in the room at random and experience that.

Now let's experience those two first heads and the third head at the same time.

Now let's experience your head.

Now how's it doing, huh?

Female voice: Fine.

Male voice: It's still there too.

Well, good. Is it more or less real?

Audience: More.

More real. Well, all right. That's swell.

Now let's experience your eyes.

Doing that easily?

Now let's experience your right eye.

How's that?

Now let's experience your left eye.

Did you do that?

Audience: Mm-hm.

Now let's experience both eyes.

That real easy?

Now let's experience your right ear.

Did you do that?

Audience: Yeah.

Fine. Let's experience your left ear.

You do that?

Audience: Mm-hm.

Well, good. Now let's experience your head.

How's that now?

Male voice: Mm-hm.

Real good? Huh? You do that more easily now?

You got a head?

Audience: Yes.

Has anybody found out he had a head while we were doing all this?

Audience: [various responses]

Huh?

Male voice: Oh, yeah. Ugh.

Huh?

Female voice: Stuff changed.

All right. Now let's experience the left half of your head. Just the left half of your head.

How's that?

Female voice: Fine.

Good. Let's experience the *right* half of your head. Did you do that?

The right half of your head? Did you do that easily?

Male voice: Harder.

Well, good. Let's experience the left half of your head. If any strange sensation comes over you, let's continue the process. You do that now?

Good. Let's experience the right half of your head.

How's that?

Audience: Okay.

Good. The left half of your head.

How's that?

Audience: Mm-hm.

Good. Let's experience the left half of your head.

Audience: Mm-hm.

Oh, you doing that better now, huh?

Good. Let's do the right half of your head now, experience that.

Now how's that, huh?

Now let's experience the right half of your head.

Good. The left half of your head.

Good. The right half of your head.

Fine. The left half of your head.

Fine. The right half of your head.

Fine. The left half of your head.

Fine. The right half of your head.

Fine. The left half of your head.

Female voice: Lopsided.

Fine. The right half of your head.

Did you do that?

Audience: Mm-hm.

Good. Fine. The left half of your head.

Did you do that?

Audience: Mm-hm.

Fine. The right half of your head.

Okay?

Audience: Mm-hm.

Okay. The left half of your head.

Did you do that?

Audience: Yep.
Well, okay. The right half of your head.
Good. The left half of your head.
Good. The right half of your head.
Good. The left half of your head.
Good. The right half of your head.
Good. The left half of your head.
Good. The right half of your head.
Good. The left half of your head.
Good. The right half of your *face.*
You do that? Well, that's good.
The left half of your face.
You do that?
Well, that's good. The right half of your face.
Did you do that?
Male voice: Yep.
Good. The left half of your face.
Did you do that?
Female voice: Yeah.
Good. The right half of your face.
Did you do that?
Good. The left half of your face.
Female voice: Yeah.
Good. The right half of your face.
Female voice: Yeah.
Good. Experience your head.
Is it more real?
Male voice: A lot more real.
You really got a head now?
Audience: Yes. Uh-huh.
Well, good. Let's experience the right half of it. A line bisecting the nose passing to the back of the cranial capacity. Let's experience the whole half there now.
Now let's experience the other half. You do that?
Good. Let's experience the whole head.
Now let's experience the head and face if you haven't been.
You got it now?
All right. Experience the right half of the head.
Did you do that?
Audience: Yeah.
Let's experience the left half of the head.
Good. Experience the right half of the head.
Good. Experience the left half of the head.
Did you do that?
Audience: Mm-hm.
Good. The right half of the head.
Did you do that?
Audience: Mm-hm.
Good. The left half of the head.
Good. The right half of the head.
Male voice: Mm-hm.
Good. The right half of the head.

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Male voice: Mm-hm.
And the right side of the body.
How's that?
Audience: Fine. Good.
Well, how about experiencing now the left side of the body?
Male voice: Uh-huh.
Is that easy now?
Male voice: Mm-hm.
Well, let's experience the right half of the body now.
Okay. Let's experience the left half of the body.
How's that?
Male voice: Fine.
Now let's experience the right half of the body.
Now let's experience the whole body and head.
Now let's experience the right side of the body and head.
Okay. Okay. Let's experience the left side of the body and head.
How is that?
Good. Let's experience the right side of the body and head.
Good. Let's experience the left side of the body and head.
Good. Let's experience the right side of the body and head.
Good. Let's experience the left side of the body and head. All the way down to the foot now. All the way down to the fingertips. That whole side.
Did you do that well?
Good. Let's take the other side.
You do that well?
Female voice: Mm-hm.
Well, good. Let's experience the head, arms, legs, body—whole thing. Are you more real?
Audience: Yeah.
Huh? Are you a little more real?
Audience: [various responses]
Well, good. Now let's experience the right half of the head.
Good. Let's experience the left half of the head.
Good. Let's experience the right half of the head.
Good. Let's experience the left half of the head.
How's that?
Good. Let's experience the right half of the head.
How's that?
Okay. Let's experience the left half of the head.
How's that?

Okay. Let's experience the right half of the head. Okay.

How's that?

Male voice: Fine.

Okay. Let's experience the whole head.

Did you do that well?

Audience: Mm-hm.

Let's experience the center of the head.

Let's experience the face.

Let's experience the back of the head.

Let's experience the outside of the head.

Good. Let's experience the inside of the head.

Now let's experience the outside of the head.

Good. Good. Good. Good. Good. That's fine. Now let's experience the *entire* head.

How did you do?

Audience: Fine.

Anybody got himself spotted better now? Huh? Spotted a little better?

Hm? Got a better sense of location?

Female voice: No.

14 All right. Let's find out if you have. Find the floor.

Find the right-hand wall.

Find the left-hand wall.

Find the front of the room.

Find the back of the room.

Find the ceiling.

Find the floor.

Find your head.

Got it there?

Audience: Mm-hm. Yep.

Right there?

Audience: Yeah. Yep.

You got one?

Audience: Yeah.

How big is it?

Audience: About that big. Big.

Female voice: Yay big.

Second female voice: Depends on where you're looking at it.

Let's put our hands around our head this way, and then without changing the size, hold it out front so we can see how big our head is. Hey, what do you know!

All right. Now let's take our hands above the brow and below the chin, and move them out in front of the face at the same distance so we can see how tall our head is.

Male voice: Boy.

Big, huh?

Audience: Yes.

Male voice: Too much head.

Now let's take a hand over each ear, measuring the distance between these

ears, and then without changing the distance between our hands, put it out in front of our face and take a look at this distance. Now what ordinarily fitted in between there a moment ago?

Audience: [laughter] A head.

Huh?

Audience: A head.

Why don't you put your head between there, now?

Audience: [laughter]

All right. Let's move our head out of that and look at it again.

Is that the width of your head?

Audience: Yeah. Yep.

Hey, what do you know!

Okay. Now, let's experience your head and the head of the person next to you.

How are you going now?

Male voice: Experiencing my head.

Is that pretty good?

Female voice: A double.

Both heads.

Male voice: Mm-hm.

Now let's experience three heads. Any three will do.

You do that?

Audience: [various responses]

Good. Let's experience four heads.

Female voice: Mm.

Can you do that?

Audience: Mm-hm.

All right. Let's experience five heads.

Audience: [various responses]

All right. Let's experience six heads.

Okay. Let's experience seven heads. Check them over, there's eight dynamics, you know. All you have to be is the eighth and experience the seven.

Let's do it now. Let's do it.

You get it?

Audience: Yes. Mm-hm.

Get it real good?

Audience: Mm-hm.

Did you?

Audience: Mm-hm.

Did you?

Audience: Mm-hm. No.

Well, let's check it over again. Be the eighth and experience seven heads.

Oh, you're getting that now, huh? Getting a little better?

Audience: Mm-hm.

Huh?

Audience: Mm-hm.

Little bit better? Anybody stop trying?

Come on, let's experience seven heads. I won't settle for six. Seven heads. Your own can be one of them.

Got it?

Audience: Mm-hm.

Well, all right. Experience your own head.

Oh, that's real easy now, huh? Is that real easy to experience your head now? Are you relaxed about experiencing your head?

Audience: Mm-hm.

Have you got a head?

Audience: Yes.

15 Okay. Okay. Now answer me this, are you a little more centralized?

Female voice: Mm-hm.

Have you had any liver feeling on the left or right side of your body?

Audience: Yes.

Have you?

Female voice: Mm-hm.

Was one of them duller than the other before?

Audience: Yes.

Have you got it balanced up now?

Audience: Yeah. Mm-hm.

Now let's check it over. Are they fairly equal?

Audience: Oh, yes. Yes.

Well, let's check them over and move around until they are.

How's that?

Audience: Okay.

A little bit better balanced there, hm?

All right. All right. I tell you what I want you to do, I want you to mock-up—we're not going to give you anything difficult—mock-up Earth and eat it.

Audience: [laughter]

Female voice: Mock-up Earth?

Nothing difficult here. Just mock-up Earth and eat it. Eat it up.

How's that?

Audience: [various responses]

Female voice: Delicious, thank you.

Good. Let's mock it up again and eat it.

Did you do that?

Female voice: Yes.

All right. Let's mock-up Earth eating you.

How's that?

Audience: Fine.

Female voice: Dark in here.

Good. Let's have Earth eat you again. Any way you want to do it, just have Earth eat you. No sauce though, that's not allowed.

Audience: [laughter]

Female voice: That's plenty.

All right. Did Earth eat you?

Audience: Yes.

Well, good. Let's have Earth eat you again.

How about it now?

Good. Let's have Earth eat you again.

Male voice: Hungry, isn't it?

Did that happen real easy?

Audience: Yes. No.

No kidding! Let's have Earth eat you again.

All right. Let's have Earth eat you again.

How's that, pretty good?

Good. Let's have Earth eat you again. Chomp, chomp. Slurp, slurp.

That real easy now? By the way, is it having a hard time getting you down or anything?

Audience: No.

Well, God, what do you know!

Let's have Earth eat you again.

Okay. Let's have Earth eat you again.

Fine. Let's have Earth eat you again.

Male voice: I am sure it is stuffed.

Good. Let's have Earth eat you again. It's not having any difficulty, is it?

Male voice: Yep.

All right. Let's have Earth eat you again. Let's have Earth eat you again.

Female voice: Hm.

Did it do that?

Audience: Mm-hm.

Have it smile now.

Female voice: Yeah.

Have it be *pleased* with this.

Good. Now have Earth eat you again.

Female voice: Mm.

How's that?

Female voice: Fine.

Good. Have Earth eat you again.

Is it managing very nicely?

Audience: [various responses]

Female voice: I can see it.

All right. Now have Earth eat you again.

Use a ramrod or something and cram you down if it can't get in.

Audience: [laughter]

If you haven't been successful with this, have it start in by eating an old discarded shoelace of yours, and work right straight on up—gobble.

All right. Have Earth eat you again.

How's that now, huh?

Female voice: I don't know.

Has anybody been having this happen rather rapidly?

Female voice: Yeah.

With greatest of ease?

Audience: Oh, yeah. Yeah. Mm-hm.

All right. Have Earth eat you again.

Female voice: Oh, Lord.

Well, we don't want to get an unbalanced flow here.

Female voice: Oh.

Audience: [laughter]

Good. Did you do that?

Audience: Yes. Mm-hm.

Did you do that now?

Male voice: Yep.

Come on, speak up, did you do that?

Audience: Yes.

Well, all right. Now let's have Earth eat you again. You tell me when it's got you et up.

Female voice: I'm et.

Audience: Okay. Yeah.

You all et?

Audience: Yep.

Huh? Everybody et?

Male voice: No. . .

Who isn't et yet?

Male voice: . . . I'm not et.

Oh, well, use a ramrod and have it jam you down. Give it some appetizers.

All right. Have Earth eat you again.

Audience: Mm-hm. Okay.

Greatest of ease here?

Audience: Uh-huh. Sure.

Come on. Got you down?

Audience: Yeah.

All right. That's fine. Have Earth eat you again.

Audience: Okay.

Got it now?

Audience: I did it. Yeah.

Got it now?

Audience: Yeah. Mm-hm.

Well, okay. Now for variation have Earth eat you again.

Audience: Okay. Good.

Good. You done that now?

Audience: Mm-hm. Yeah.

All right. Give me the word when you've got it done.

Audience: [various responses]

Has everybody had it?

Audience: Yes. Oh, yeah.

Everybody?

Audience: Yeah. Oh, yeah.

Anybody hasn't had it?

All right. Earth et you all up thoroughly?

Audience: Yep. Yeah. Yep.

Okay. You eat up Earth.

Female voice: This piece is raw.

Male voice: I bite.

How's that?

Audience: [various responses]

That's easy, huh?

Good! You eat up Earth again.

Male voice: All gone.

Male voice: Mm-hm.

All right. Mock it up and eat it up.

Audience: Mm-hm.

Did you do that easily?

Audience: Yes.

All right. Mock it up and eat it up.

Female voice: Mm.

Good. Did you do that nicely now?

Audience: Yeah.

Well, good. Mock it up and eat it up. It's *all* gone. Get it so it's all gone, not even any scraps.

Male voice: Take the Moon in for dessert.

Did you get that now?

Male voice: Well . . .

Audience: Yes.

Everybody got it now?

Audience: Yes.

Anybody hasn't got it yet?

Well, all right. Now take a big paring knife and peel Earth very carefully.

Audience: Mm-hm.

Got that?

Audience: Yes.

Put some salt on it.

Female voice: Yes.

Eat it up.

Is that real good?

Audience: Mm-hm. Oh, yeah. Very good. Right to the core.

Good. You got it real good?

Audience: Yep. Mm-hm.

Eat the core too.

Audience: [various responses]

Female voice: Eat the parings.

Now eat the peeling.

Audience: [various responses]

Pick your teeth.

Male voice: Yeah.

Audience: [laughter]

Find the floor.

Find the right-hand wall.

Female voice: Yeah.

Find the left-hand wall.

Audience: Okay. Yeah.

Find the front of the room.

Audience: Yes.

Find the back of the room.

Audience: Mm-hm. Okay.

Find the ceiling.

Find the people in the room.

Audience: Yeah. Mm-hm.

Now apologize for getting into their heads and feet this way.

Audience: [various responses, laughter]

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Okay. Now thank everybody for getting into your head and feet.

Audience: [various responses]

Go on. Go on. Thank them.

Audience: Thank you. Thank you.

All right. Now everybody say okay to all these thanks.

Audience: Okay.

Everybody say okay to all these thanks.

Audience: Okay.

Everybody say okay.

Audience: Okay.

Fine. Everybody say okay.

Audience: Okay!

All right. Thank you for being good pcs. Good night.

Audience: Thanks.

Thank you.

THE AFFINITY-REALITY-COMMUNICATION TRIANGLE

LECTURE 3

DISC 5

A LECTURE GIVEN ON 19 JANUARY 1955

53 MINUTES

Have a lot of data this evening of one kind or another, some of which you are accustomed to, a lot of which you know about, but which I think I had better cover in a hurry with you. 2

A lot of things have happened here in the last four years, just to take a wide look at things since the advent of *Dianetics: The Modern Science of Mental Health,* but two very, very important things have occurred. Two extremely important things, I might say, have occurred on that line of research and investigation into the field of human livingness and that is simply this: One, a human being, as such, is not a body–very demonstrable and highly therapeutic, but he is not a body. And that by the treatment of a body, we do not particularly aid or assist the person we are treating.

That is a lesson which medicine has yet to learn, which psychology–late, lamented psychology–unfortunately never did learn right to the day of its death, never did learn. It thought it was treating a bunch of neurons and it was *not* treating neurons. Now, we know what it might have treated, but it didn't treat it and so it's gone.

Well, anyway, our next important discovery came out of an earlier discovery, which was quite important, which was a triangle. And this triangle was a very interesting triangle.

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So let me go back into ancient history for a moment and let's take a real good look at this triangle.

Here is the ARC Triangle. ***[See Lecture Chart 1 in the lecture series supplement.]*** This triangle was discovered in July of 1950 to have an enormous bearing upon life and existence at large. Doesn't look like much, is it? It's just a triangle with A and R and C at the corners of it. But this triangle encompasses understanding. It encompasses as well mathematics. And you omit any corner of this triangle, and you will discover that the other two corners will collapse.

Now, this Triangle has Affinity, Reality and Communication. Now, those three corners, one after the other, support one another. In support of this, did you ever try to talk to somebody with whom you had no agreement of any kind? Sometime try to talk to somebody who just landed from Mars. [laughter] Just do it as an experiment and you will discover that, one, you have no agreement on language and so immediately you cannot communicate–that's the first thing.

You'll discover, next, that you not only won't like him but you will probably fear and suspect him–so there goes affinity. When the agreement goes out, the affinity goes out. When communication goes out, agreement goes out and affinity goes out.

3 Now, let's say we have somebody that we decide we're going to do business with, one way or the other, in spite of the fact that he is a dog, a bum and in spite of the fact that you never met such a louse in your life, but we're going to do business with this dog! And we go over and we try to talk to him–masking the fact that we have no A at all–masking the fact that we have no affinity.

And what is going to be the result of this? No C. You won't be able to communicate with him. Talk to him for a short time, you'll become speechless or it'll wind up in a fight or an argument. But C will break. [snap] Why? Because affinity was not present. You didn't like him.

Under affinity we have whether or not we like people, whether or not we can live near people, whether or not we feel emotional toward people. Actually, *affinity*–the technical definition of it is the consideration of distance, but that takes in like and dislike and the Emotional Scale.

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In Scientology, in Dianetics, we have this Emotional Scale which starts in with Apathy, above it is Grief, above that is Fear, above that is Anger, next is Antagonism, next above Antagonism is Boredom and above Boredom, Conservatism, and there we find Enthusiasm sitting on the top. All right, that is not the top of the scale but that's merely the Emotional Scale. So we go up this Emotional Scale and we find human beings can be found at one place or another on this Emotional Scale.

Well, if we have a person who is chronically in grief–let us take somebody who goes to all the funerals in the community. I knew one fellow one time who was not chronically in grief who went to all the funerals in the community and he was a very interesting fellow–very, very interesting fellow. He went to the funerals on Sunday and foreclosed on the widow on Monday.

And I guess the reason he went to the funerals and furnished his car for all the funerals in the community was just to make sure the fellow was good and dead before he dropped the ax on the fellow's relatives. He was a banker, small-town banker, the most hated man there, but he went to all the funerals. He was chronically somewhere on this Tone Scale.

But you have met somebody that you would swear had just that moment come from a funeral–always ready to cry about something. They're always in grief. Life is sad. Life is a sad thing. Have you ever run into anybody like that? All right. Then such a person could be said to be chronically in grief–just part of this Emotional Scale.

Another person–have you ever met somebody who was always mad about everything? It didn't matter what he was mad about, he was just mad about something. But it turned out to be practically everything.

So you come in and you say, "Good morning."

He doesn't say, "What's good about it?" that would be in antagonism. He's angry though.

You'll find out he's angry about the morning mail, he's angry about the state of the office, he's angry about this, he's angry about that. In other words, he's angry! Well, he actually isn't angry about anything. He's just parked at this point on this Emotional Tone Scale. He is angry, period.

Now once in a while, we run into, on the upper scale, we run into fixed conditions. 4 Now, in the old days, nineteenth-century material that labeled this as manic–a "manic"

state. A fellow–he's always felt real good and so forth, a lot of push and bang and so forth. He's actually *stuck* on this Emotional Tone Scale.

Well, the optimum condition on the Emotional Tone Scale is to be able to change your position on the scale. After you've been angry for a moment, you should be perfectly willing to merely feel antagonistic and then bored, you see? The fellow who is stuck at anger only goes in one direction and that's down. When they start sticking on this scale, there is only one way they go–down.

The angry man can be counted on sooner or later in his career to go into self-destruction, apathy.

Hitler. Hitler was an angry man and he eventually went into suicide and anger was simply a chronic state. He was in a fixed anger band and then, when he pitched off that, he went down scale.

Well, all of these emotions about which I'm talking about, and these emotional conditions, are under the heading of affinity–that is the degree of affinity. All right. Now, if these angry conditions, griefy conditions and so forth are part of a fixed scale, then we would expect R–reality–and C to equally be part of that same scale. So we have actually here a scale of a series of these triangles, see?

We could have these triangles in such a line as . . . ***[See Lecture Chart 2 in the lecture series supplement.]*** We'd say this one is Apathy, this person is always apathetic. And this one, let us say, is Anger and this one up here, let us say, is Enthusiasm. All right. The A is what we've labeled here, you see? We've labeled the–what is his degree of affinity? His degree of affinity is Apathy, here. What is his degree of affinity here? It's Anger. What is his degree of affinity here? It's Enthusiasm.

5 All right. Now, let's take this R, and the odd part of it is, is we would find–if we considered each one of these simply a plane–we would find the R to be on the same triangle. This individual who has an affinity for a universe of Apathy is then going to have a reality which matches Apathy, and what kind of a reality is that? Apathy is "Oh well, it doesn't do any good anyhow. Oh [sigh] there's no sense in doing anything about it. It'd just get worse probably."

This sort of an enthusiastic existence [laughter] that we find in Apathy has the same reality and we find the fellow meets existence and makes agreements on this band. He

actually only agrees with things which are on this affinity band. See, he's in Apathy, so he agrees with apathetic things.

So we find out that if he picked up a pet, it'd be some cat that could barely drag itself along. But mostly it had better be a cat that doesn't move at all, that's much better. And if he started to find out what life was like, he would have an interesting observation: life is *all* in Apathy.

The only thing this individual would actually see sharply would be those things which were apathetic, so he would make friends with apathetic people. He would find himself involved with apathetic organizations, if he did any circulation at all. Let's say that such a person could get out far enough to be part of an organization–they usually don't–but anything that "nothing could be done about" would be right there for him to observe. His world *is* the world of apathy. Now, much more important than that: Is even this apathy very real to him? No, it's not. It's an apathetic reality.

When he looks at the wall–now, you wouldn't credit this unless you were an auditor–when he looks at the wall, "The wall–well, might be there, might not be there. It's a wall, I guess, but of course one never knows about things." And he wouldn't get up for one moment to walk over and touch the wall and find out whether or not that wall had the slightest reality as *we* see it, you see? Solid. "It might or might not be solid." See? But his curiosity is insufficiently aroused about this condition and he will walk around through life rather under the impression, probably, that walls–"Well, they are or they aren't." Once in a while his body will run into one, and after he's hit it very hard, he's liable to stand there for a moment or two before he bounces. [laughter]

Now, that is his reality. And a thin, soupy-looking world this would make, wouldn't it? Because under the heading of "reality" we get perception. What does the world look like to this man in apathy? It's very hard for somebody who is not in apathy to really get down and understand what the world looks like to him, but believe me it's a kind of a soup–the walls are sort of soupy and they might or might not have form. The statue out in the park is a sort of a gelatinous, shapeless mass. That's the way the world looks to him. It's an apathetic world.

The odd part of it is that he could go out and stare straight at a pile driver which, on an anger basis, is going "crash, crash, crash, crash," and, you know, he would never see or hear that pile driver rise or hit. What he would see, however, is the fact that the fellow who's supposed to be watching it isn't moving. And he'd notice this lumpy mass that he would figure out possibly was another human being sitting there motionless. But the pile driver itself could be in full action and go unobserved by the individual. That's the truth about apathy. Hard to credit, but that's the way the world looks to this fellow. So that if somebody comes into his plane of vision, who is moving, who has some life in him, something like that, that person might as well be invisible–just might as well be invisible. And then he'll turn around and try to understand this fellow for a moment, but that's in apathy too and we'll get to that for a moment.

6 Now, *reality* is what is perceived. That's perception to the degree of: What is perceived? What does it look like?

This C over here is the action of perceiving and so we have communication at the band of Apathy. What do you think it is? What do you think communication might be at the band of Apathy?

Fellow manages to drag himself in the front door and he slumps in the chair. The other person, let us say, is in apathy and the other person is already slumped in a chair and they sit there. That's communication–they sit there.

You come along and you say to this person, "Hi, Joe."

I just told you that if you were in a state of liveness, that there's a definite possibility that he won't see you. Well, boy, there certainly is truth in that, because he doesn't hear you and he doesn't answer you. He actually will not answer you. We call this–a technical word–*communication lag.*

Now, communication lag assumes that the person actually has heard you and is going to answer you. And that's too high for apathy, because this person has not seen you or heard you and this person doesn't reply to you.

A rock, actually, or a piece of bread dough is in apathy. Did you ever say hello to some bread dough? All right. Now, this triangle, then, in all three of its corners is native to Apathy. All right.

Let's go upscale here and let's look–you understand that right above Apathy there is a band called Grief, and right above Grief there is one called Fear and then we get into Anger. There's also one in there, Resentment. A person doesn't dare be angry anymore but he's–well, if he just had a little more energy or if he was a little bit better known or he had a little more money, what he wouldn't do! But he doesn't say that *to* the person. He knows better than to get angry anymore. He's caught below Anger. All right.

We have, in this triangle, all parts native to this band Anger. In other words, Affinity matches up on R and on C over here. All right. Let's take a look at what–we know what affinity is for Anger: the fellow is actually holding. Anger is not a motion particularly. It is actually a bursting, destructive action held from acting. A person who is being emotionally angry is generally not striking. See? He's being angry! He's actually holding himself as much as he's driving himself, and boy, does it make a complicated picture. 7

These people who are in chronic anger reach out and hold back to the same degree, but both with equally violent force, which makes a very chaotic picture. A fellow in anger is apt to pick up something and restrain himself from throwing it, you see? But then he *does* throw it, then he wishes he *hadn't* thrown it–you get the idea? He's up, down, back, and actually he's traveling a distance up and down across overt action and withholding the overt action. All right.

This individual in anger has a reality of "angry." He likes *violence.* Wagner. Oh, that's *good.* That's *good* music. Yeah, particularly when it's *utterly* discordant. He would never really be satisfied with Wagner unless you could play two of Wagner's pieces simultaneously. All right.

So our next look, as far as his reality is concerned, is to find that masses–heavy, withholding forces and masses–attract him a great deal. Things have to be kind of *massive.*

So we have some nations that have been in anger. Germany during Hitler's period is rather typical. Boy, the art during that period–man, did it have mass! You know, it *was* mass. We won't mention the art, but it was mass. And by the way, the–what do you call them–the WPA? No. The Works Progress Administration, Division of Arts that painted all the pictures in the post office? You know, that had the cogwheel, you know, and the overmuscled fellow and the woman who is much, much too thoroughly constructed in some areas. You know that school of painting, actually, came over here–Russian, German–that

school of painting. That is what we call–these, by the way, all have arbitrary numbers: in Dianetics and Scientology that's a 1.5; Apathy is 0.1; 0.0, the guy is dead. So this is 1.5 art–mass, you know, heavy massiveness.

Now, his reality, then–his reality only matches up where he sees something which is counterbalancing great forces. And this he considers, "That's real, that's real."

You can walk up to this man with the greatest of enthusiasm and you can explain to him how he's just inherited a million dollars–enthusiasm, good news, good shape and so forth. And do you know there's a possibility that he wouldn't see you or hear you, and a little while later might turn around and remark to you that you were in his office–what were you doing there?

If he did take in the news, it would be a shock to him. Why would it be a shock? It violates his reality. He knows everything is bad and you've just told him that something was good. And if he had to accept something as good, his reality would be violated.

8 Well, now we have a band that we can call sanity, only it actually is the *lower* margin of sanity–2.0. When people fall below 2.0, tsk, as a chronic state and never change that state, they are insane.

But above this state we do have various other emotions–most people, by the way, are at 2.5 or something like that, they're just mildly bored. You know, existence is sort of onerous, but we kind of try to make nothing out of it somehow. We get up here to Enthusiasm, we find that we don't have anything much in common with Anger. Anger doesn't have very much in common with Apathy, but Anger can sink rapidly into Apathy and Enthusiasm can sink rapidly into Anger. Change of tone. That's how those tones change. The individual who is violently angry for a while will go into apathy and say, "Well, go ahead and shoot me, what do I care?" You know, he'll just skip it–the whole thing.

But Enthusiasm up here will react down into Anger sometimes. The individual has gone out and he'll say, "Come on, let's go! Let's get this job done. Let's be this way, let's be that way. Let's be hotter than a firecracker, you know? And let's get the show on the road for the team, you know! And throw your money in the box, and we'll build all this and we'll get it all straight, *zrah-rah.* And you know–nobody is *doing* it!" [laughter] And he's down there in Anger. All right.

Now, Anger does have a C. But what kind of a communication do you suppose an angry man has? It's again not much of a communication, is it? You probably would get an answer out of him if you walked up and said, *"Grrr."* You'd undoubtedly get an answer out of him.

Well, all of these three corners of this triangle are similar.

Now, give an angry man a communication to hold and pass on to somebody else when he sees them. Do you suppose that communication–let's say a man is violently angry and we give him a letter to mail. Do you suppose the letter will ever get mailed? It sure won't. He'll stick it in his pocket, he'll throw it away or do something of the sort, but he won't pay any attention to this letter.

Similarly, we tell him something. Have you ever tried to convince a very angry man that there was certain information on the subject about which he was angry which he might be able to use? What do you elicit? You just get more anger.

All right. So ARC, here, we're right close together. There's darn little communication 9 at Anger. We're still below 2.0. Now, we get up above 2.0, we get into the bands of, first, Antagonism, then Boredom, then Conservatism, then Enthusiasm. And we get up here to Enthusiasm and we have a fellow who is at outflowing communication and the C at Enthusiasm is outflowing.

The odd part of it is that if an individual were *stuck* at Enthusiasm, Apathy would be almost invisible to him–incomprehensible, invisible. So this enthusiastic person walks around and he thinks the whole world is enthusiastic just like he is, because he doesn't notice anywhere in it that anybody is apathetic.

Someday, somebody *forces* this upon his attention and he goes into anger. But *his* communication, quite normally, is an outflowing communication, and the one which inflows to him–here we have communication moving though–that's sane. Communications which move in he can receive, if they are on the Enthusiasm band, but he will not receive a communication which isn't, if he's really stuck here on this band.

Things which he sees in the world are those things which give promise of being better and being more usable and so forth. These are the things he sees. He doesn't see the angry things, the apathetic things. So therefore life is disillusioning to him after a while, if he is *stuck* at Enthusiasm–but who wants to be stuck anyplace on this scale?

Individual should be able and be at liberty to be apathetic, angry or enthusiastic, bored, antagonistic or anything else as the environment seems to indicate, and that is the answer to it. Because these people who are stuck on this scale are not evaluating their environment. They are being angry without the environment calling for anger, and that's the interesting thing. The environment doesn't call for him to be angry–there's nothing going on–and yet he's angry. The fellow has got lots to eat and he's living well and so forth and the environment says, "No reason for apathy." And yet he sits there and he says, "I get *so* discouraged." What does he get discouraged about?

All right. Let's go into the other portion of this–*Understanding.* This ARC Triangle makes up Understanding and these tones are the lower tones of humanity. These *are* the tones of humanity, which is why we stress them. There are many other tones and they go upscale from there and they even go downscale from there. But as far as humanity is concerned–is, they hang around, to a large degree, in this band and we find these are the most common: Enthusiasm, Anger, Apathy, the rest of these, are the most common emotional states of the people we run into.

But *each* ARC Triangle here, or any ARC Triangle, would be a triangle of Understanding. And what is *Understanding?* It is the ARC of the individual. That *is* Understanding.

Now, you could teach a parrot to say, "How are you, Joe?" But that doesn't mean that the parrot understands that there is such a thing as Joe or even that he's talking. He might have an idea he's making a noise, as a copy, but he is not doing, one, communication; he's not in agreement with the message, which is "How are you, Joe?" In other words, he's not greeting Joe. And over here in affinity he doesn't care whether Joe lives or dies–it's all the same to him. So he doesn't have any understanding about it. He might be talking, but he's not doing any understanding.

10 For understanding to occur, A, R and C must be present, but we have differences in levels of understanding.

What does an apathetic person understand? He understands that life is sort of a lump of bread dough–his reality–he knows that nobody ever talks to him and that he doesn't talk to anybody else and he knows that there's no use trying to go on anyway because you can't win.

The very word *apathy,* by the way, comes from Zeno's *Apatheia*–writing in the later days of the Roman Empire–who wrote a philosophy on the line . . . Oh, this is the most popular philosophy of the later Roman Empire, gorgeous philosophy, "You can't win, so why try?" And the name of that book is *Apatheia*–Zeno's *Apatheia.* It's where we get the word. "You can't win, so why try?" Well, he knows this is what the world is all about: "You can't win, so it's no use doing anything about it."

At least Schopenhauer, writing many centuries later, did have enough anger in his philosophy to say, "The thing to do about life is to *stop* the whole thing. Don't let it go any further. And that's what you do with life."

All right. This apathetic man's understanding of life is in this framework, then, of ARC. And you could understand what his understanding is by locating his feeling or his experience in any one of these corners–then you know what his understanding is.

You think a man in apathy really understands anything? He does, he understands apathy, that's all he understands. And when a person is momentarily in apathy, that's what he best understands–apathy.

If you were to walk up to a person who's saying, "I can't win, so why try?" and you were to say to him, "[sigh] Well, hi, Joe. Joe, you know, you can't win, so why try?" He'd understand you perfectly–buddy. He'd understand you, but that's *all* he'd understand. He'd understand that particular transmission.

This angry man, he understands anger. And this enthusiastic man, he understands enthusiasm and that's all he understands. This world–his reality–is built out of enthusiasm.

This man's world is built out of anger. And with anger goes of course breakage, stopping, not running, withholding.

An angry man, in raising a child, will do one of the most weird things–a chronically angry person–one of the weirder things you ever saw.

He'll say, "Johnny. Johnny, go and get me my cigarettes."

Johnny starts to go and get him his . . .

"Come here!" Get the idea? He says, "Come here. Aw, I'll get them myself."

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He probably will. Johnny was perfectly willing to get his cigarettes. He knew right where they were, would have brought them to him in a moment. But the mere fact that Johnny started out, made Johnny come back. You get the idea? All right.

We just had a conference with this very angry man and we have agreed on such-and-so and so-and-so and we start to leave the conference–see, we start to leave the street corner where we came to this agreement. We start to leave and he'll say, "Oh, just a moment." And then we'll have to rap the whole thing in some opposite direction. You see? *Stop* that motion. Stop any motion you start and start any motion you stop and you've got anger. And that's his understanding of life. It's all stopped. But if it starts, stop it. If it stops, start it. If it tries to change, kill it.

11 Enthusiasm, the same way. You come along and try to explain to this enthusiastic man–who is normally quite enthusiastic about existence or about a project–you try to explain to him "But people don't want a utopia. People, they just . . . they can't win and they know they can't win and they don't want a utopia and there isn't any reason to go on with this thing." You just might as well stand there talking to the wall. He doesn't understand you.

He will tell you so immediately, "I don't understand what you're talking about, this is just nonsense that you're mocking-up, it has no bearing on any reality." And the truth of the matter is, probably the utopia *would* meet that kind of a reaction. No, he's all wound up in the idea and the only thing he can understand is enthusiasm.

Now actually, way upscale from there, there are a lot of other emotions, but one of them way up at the top is Serenity–shouldn't be confused with Apathy. Serenity. The understanding of a very serene person, not a carefully controlled person, but a very really free, serene person–you come up to him, then you say, "And it's all going to hell, unless somebody does something. It'll all go to pot and it'll tip over and go into the gulch just like that."

And he will say, "I can understand that."

And you'll say, "Wait a minute! Wait a minute. Let's get *busy* on this thing! Let's get–*do* something about this! See, it's going to go all over into the gulch, the whole kit and caboodle!"

And he'd say, "That's right." "I can forecast that perfectly. I predicted this utterly. I can also understand why you are upset and excited about it." And this is the holy man of India. He knows so much and he does nothing, because he can predict the whole thing all the

way along the line anyhow. His understanding and his ARC are unlimited so he doesn't exercise them. You get the idea?

All right. Now, if we have this triangle here, this ARC Triangle, so important–and it was very, very important back there in 1950–if it's so important, there probably is something more important to know about it. ***[See Lecture Chart 3 in the lecture series supplement.]*** And I always had the hunch that there was something more important to know about it, but didn't quite meet up with it until some months ago when I suddenly tripped over–slightly, just a slight stumble at first, caught myself and walked on down the line with aplomb–over communication as being slightly more important than anything else. 12

"Hm," I said, "that's real interesting." Research and investigation is always very interesting because you never know what you're going to know, even though you know what you're trying to find out already.

And there's this business of the two-dimensional worm: Two-dimensional worms crawling on a two-dimensional plane. This sheet is a two-dimensional plane, it has no height. So this worm, he–let's say there is this little spot on this sheet and let's say that it sticks up this way towards you a quarter of an inch, see? That makes it three dimensions. But this is a two-dimensional worm. He lives in a two-dimensional world. And so he's crawling along here and he's having a fine time. And he crawls along and he all of a sudden bumps into that third dimension, you know? He just ticks it slightly on his way back. "Oh well, he–probably dreaming, hallucination or something of the sort–skip it!"

So the next two-dimensional worm crawling along and he hits it kind of solidly and he says, "You know, this shouldn't have happened. There's something wrong here." So he goes on back along the line and he runs into another worm and he says, "You know, the funniest thing happened to me. I was walking along and I . . . I don't know."

So this other worm goes over and runs *head-on* into this thing, see, crash! And he backs up and he says, "That is not supposed to be here." So he tells his grandchildren about it and shows them the bump.

But another two-dimensional worm comes along and climbs the pole slightly. All of a sudden he's being very brave, you know, he's looking up and all of a sudden he says, "What

am I doing here? Where am I? Where have I gotten to? Oh, my God! Isn't it a horrible long way down."

The reaction–we used to have a phrase for this in Dianetics. We'd call it "up the pole." A guy got up the pole. We've seen them. The guy–all of a sudden get completely esoteric on some point or another. He couldn't express it to any other of us two-dimensional worms, but he sure was trying to talk about something! And all of a sudden he'd look around and he'd say, "My God, how did I get up this high?" And he'd fall off and feel terrible and so forth. Up the pole. A rather strange manifestation.

Well anyway, I bumped into this little post. Well, now the ARC Triangle, I point out to you, is perfectly flat. See, it's a perfectly flat triangle. No poles in it. And I was crawling along one day and I ran into a pole I thought was right there, at C. All right. So it was there at C–something a little more important at C than at A and R.

Well now, this was *totally contrary* to the agreed-upon society in which we live, because this society's psychology–long dead–had already determined completely that the important thing was reality, and so had everyone determined that the important thing was reality. And that all we had to do to make somebody well was to make him face reality. And this was the total trick–but it never worked. And I had eaten this up with my professor's Scotch, as a *fact,* and it's *not* a fact.

13 You can agree to anything you want to, wherever you please and whenever you please and it won't do a thing to you. You can agree on anything. But if you *talk* to somebody and he doesn't reply, you're *stuck.* And the important corner of this triangle is C. And it is so much more important than affinity, the emotions of life, so much more important than the realities of life that this triangle really looks like this: tiny A and R and a great big C. ***[See Lecture Chart 4 in the lecture series supplement.]*** As a matter of fact, the more I look at it, the more it started to look like that, and then it started to look like this, till today we are clearing somebody just by using C, without using A and R at all, which is fabulous.

The entire mechanism of how this energy-space production unit, the awareness of awareness unit which you are, gets stuck in a body, gets stuck in a universe, is totally contained in communication and is *not* contained in affinity or reality at all–although these two slightly monitor the condition of being stuck. A guy can be happily stuck or unhappily

stuck. He can be married to a gorgeous woman or a bum–he's still married. He can like it or dislike it–he's still married. He could have agreed to it or it could have been done by a shotgun–he's still married. How do we get him unmarried? In processing you can do it with C alone–communication.

Communication is the single most powerful item or object in this or any other universe. 14 With communication is created space, energy and time itself. And the only way that anybody gets stuck to anything is by a failure to complete something known as the cycle of communication.

And this cycle of communication is a very quick thing to look at here–hardly anything to it.

The cycle of communication over here: Bill says to Joe, "Hello."

And Joe′–same Joe, you see, but now prime, to do it, says, "Hello" back and is heard by Bill′. ***[See Lecture Chart 5 in the lecture series supplement.]*** And this is the origin and this is the live form. Of course, he's a live form too, but he's a special live form, the *origin* live form. And this over here is the answer and this over here is the acknowledgment, and that's the mechanics of one cycle of communication.

Somebody originates a communication–he says, "Hello." This person receives it as a live form and this person who has just received it now answers. And this person who originally spoke is now answered and acknowledges the fact he's been answered. And that is *one* side of the cycle of communication.

And now we go over to the other side and we find out Joe, this time, says, "Hello."

And now, we have Bill being the live form. Bill′ says "Hello" back and Joe′ acknowledges.

Now, this is better explained with "How are you?" Bill says–he's the originator–he walks up and he says, "How are you?"

And Joe, the live form, the person addressed, hears him and says, "I'm fine."

And Bill receives that again as the second live form.

That communication having been gone through with, Joe says, "Well, how are you?"

And Bill says–he receives it here–says, rather unimaginatively, "I'm fine." [laughter] And Joe acknowledges it *here.*

So we have cycle one and cycle two. And here again we had origin, we had live form, we had an answer and we had an acknowledgment. And as long as we complete this whole

two-way cycle of communication on any subject in any kind of a temper or anything else, no aberrative action has been taken–no action has been taken which could even vaguely be aberrative no matter *what's* said. R covers what is said–reality, reason, significance–doesn't matter what's said as long as this two-way cycle of communication is uniformly carried through.

Bill comes along, he originates a communication. He has interchanged it, talked to Joe and gotten an answer back. Then Joe originates communication and is answered back by Bill, and they can talk there–they actually, theoretically, could talk there for a hundred thousand years without picking up a single aberration between them, as long as they followed these rules.

And the second that they break these rules or any part of these rules, they get into a misalignment with each other and they get upset. And you get different types of personalities that react differently on the communication line. They could talk this way for a hundred thousand years and it wouldn't matter what they said. They could sit there and they could say to each other–Bill would say, "You know, you are the lousiest, scurviest dog which I have ever met, Joe."

And Joe could say–he hears this and he could say, "Well, that's your opinion."

And Bill could say, "Mm."

And then Joe could say to him, "I have seen swindlers in my time. I have seen fellows who have done every single crime in the calendar and multiplied them across the line, but you very easily are the crummiest of them all."

And Bill could say, "Huh! That's what you think."

And Joe could say, "Mm."

And they could go on this way and on and be in a horrible temper with each other and they'd all of a sudden find out that they weren't mad at each other anymore. They would be actually de-aberrating each other.

But Bill can walk up to Joe and he can say–he'd say to himself, you know, kind of, "Well, there's that nice fellow Joe over there. I'll say hello to Joe." So he'll say, "Well, how are you, Joe?"

And Joe hears him and doesn't say a thing. And the next thing you know, Bill will break his neck, one of these times. This can go on just so many months or years, and one of these days, why, Bill can be certain to break his neck. But at the same time, Bill will find that he

looks at Joe longer and longer, sticks around him more and more. Insidious, huh? A lack of a cycle *sticks* Bill to Joe.

Now, we try to find out how this works in real life–believe me, it works in real life. 15
You can take a family–you can take the person in the family who is least following these communication cycles and find right there the aberrative member of the family–the aberrat*ive*, not the aberrat*ed*, but the person who is causing the rest of the family to be *screwy*. It's a fascinating thing.

Now, we look at a marriage and this fellow says, "Your Honor, I didn't do a thing to her. I was always a quiet fellow and minded my own business. I worked at my job, brought home my wages every Saturday night, did everything I could to make a good home for her, Your Honor–and then she ran off with the chauffeur! It's not my–it's not my lookout, is it? [sniff]"

And Your Honor says to the girl, "Did you do this?"

And the girl, not knowing anything about the laws of communication and having no argument in her defense says, "Yes, I did." So she is deprived of home and mother or whatever they do in courts these days–cut off five inches of her hair or something, I don't know.

And yet the truth of the matter was, this was what went on in that family: She'd get up in the morning and fix his breakfast. He'd get up, sit down at the table and she'd say, "Well, Bill, how are you? How are you this morning? Isn't it a beautiful morning? And I've just made some hot cakes here specially for you and . . ."

He walks out the door in the morning and she says, "Goodbye, dear." Nothing.

He comes home in the evening. She walks up to him, she gets his slippers, gets his pipe, gets his paper, has a snack before supper–all set–and says, "Well, dear, did you have a nice day?" Nothing. And she put up with this *four years* before she ran off with the chauffeur.

Why? Because at first she *stuck* harder and harder and harder, waiting for that answer–that's all, just waiting for the answer. That's all that she wanted. He could have said, "Go to hell." It would have been a perfectly valid answer of some kind or another–at least he was alive. And for the first two or three years, she was simply waiting for the answer and waiting for the answer. And then she inverted, till the point where she knew darn well she was not

going to get an answer and instead of sticking to, started to fly away from. Get the idea? People come in just so hard and so close and no communication, then they'll invert and they'll start to get away from things that won't answer them. But it takes quite a while for the cycle to run.

So eventually there was nothing else she could do but run away with the chauffeur. She would have run away with the garbage man or his office secretary if it had been legal.

Who's the offender? Well, that's a question for jurisprudence to answer, not us. But I can sure tell you how people get aberrated and I can tell you, out of all the data of the human mind, that there's not very much of that data that's very important. There are easily fifty thousand separate phenomena, all of which are well worth cataloging. Psychology found over three of them. But out of all of these fifty thousand phenomena, the phenomena which I'm giving you tonight, in very shorthand form–because you have to take a pretty close look at this–is nevertheless the aberrative phenomena and does open the door to what we call treatment or processing.

And for the first time, with great security, with great certainty, Dianetics and Scientology can move very comfortably out of the field of aberration. Who cares about aberration? All we're interested in is ability: Can a person live better? Can they have a freer life? Can they have a better understanding of existence? We can move out of there with great certainty because knowing these various rules about communication, once an individual has been processed along in this line, it's impossible to trap him.

And we have done the impossible. And the impossible is, is we have rendered certain life units untrappable. Utterly. And that's a trick because it hasn't been done in the last 76 trillion years.

Thank you very much.

GROUP PROCESSING: START LAUGHING

GROUP PROCESSING 3A

DISC 6

A LECTURE AND GROUP PROCESSING SESSION
GIVEN ON 19 JANUARY 1955

59 MINUTES

Psychotherapy, demands at the beginning of the action, that a person be potty. [laughter] And people who are a bit potty, psycho, who are skidding their wheels mentally and other technical terms, don't group audit worth two nickels and a collar button. They just don't group audit. 2

You put them in a group and they goof–that's the technical term for sitting there. [laughter]

Now, Group Auditing actually belongs in the field of the sane and able, although you could take a group of people who weren't too well off and do a lot with them with Group Auditing; this we know.

But at the same time, the place where it belongs is with the people who are pretty sane, who just have some minor odds and ends–broken backs and that sort of thing–[laughter]–wrong with them, and who actually want to do a little bit better in life than before.

Now, what exactly does Group Auditing do? Group Auditing has the remarkable ability to increase one's awareness of the environment and to increase one's communication.

Now, let's take playing baseball. Do you suppose that if a baseball player had difficulty communicating with a baseball he would be a championship baseball player? No, if you were to actually test just this one factor: the communication consideration of the baseball,

amongst a lot of baseball players, you could pick out, blind, the big-league players. See, you could just pick them right out of the lineup. Or two or three bush-league players who ought to be in the big leagues, and two or three big-league players who ought to be not even in a bush league. It'd be the ability of the individual [to] communicate with a baseball. All right.

Here is an individual who is not having too good luck with a car. We put him into better communication with this car. Just have him touch the steering wheel and let go of it and touch it and let go of it. And touch the fender and let go of it. And touch the starter button and let go of it. And touch another wheel and let go of it. And touch the steering wheel and let go of it. And we keep this up for about a half an hour a day, for a week or so, an individual who was not able to drive a car is now able to drive a car. Peculiar, isn't it? We increase his communication, we increase his ability.

Group Auditing belongs to the sane and to the field of increasing endeavor and ability. And unless somebody in this mechanical society today starts to practice increasing one's ability to do, the next thing you know we're all going to be sitting back there with folded hands while the machines grind on. The ability to construct the machine will have been gone.

That would be an interesting society, wouldn't it? One that ran totally on machinery and then all of a sudden there was nobody in the society left who could build a whole machine. And a machine breaks down and another one breaks down and another one breaks down and another one breaks down and nobody can put together any machines anymore. Be an interesting society–look *peculiarly* like this one.

So Group Auditing belongs to the field of higher alertness and higher awareness, and what we are trying to do with these exercises is simply increase your alertness and awareness. If it accidentally knocks out a psychosomatic, if it betters your eyesight or does something of this character, why, do not be alarmed, do not be alarmed, that was just an added bonus. And don't look for anything to happen at all. Don't expect something to happen. If it happens, I will simply make it happen. You don't have to do anything about it. Okay.

3 Now let's find the floor.

That's an easy job, just find the floor.

Male voice: It's there.

Let's find the floor.

Okay.

Now do you think if you threw your hat down you would be able to hit it?

Audience: Yes.

Well, what able people we are. Let's find the floor again.

You got a floor there?

Audience: Yes.

Is it a solid floor?

Audience: Yes.

Hey, what's under it?

Audience: Ground. The ground.

Are you sure the ground is under it?

Audience: Yes. No.

Do you think so?

Audience: Yes.

Oh, not "probably"–do you really think it is?

Audience: Yes.

Well, tell me, is the floor solid or if you hit it a little bit with your heel would it go through?

Audience: No. Solid.

Well, hit it a little bit and let's see if it goes through.

Audience: [stamping feet] No. It doesn't go through.

Well, all right. It didn't go through. Well, what do you know, we're in luck tonight.

Let's find the chair you're sitting in. You don't have to look very far, let's see if we can find this chair.

All right. Now let's find out if the chair has an arm.

Audience: Yes. No.

Does it have a back?

Audience: Yes. No.

Does it have a seat?

Audience: Yes. No.

Does it have a back?

Audience: Yes.

Does it have legs?

Audience: Yes.

Does it have legs?

Audience: Yes.

Male voice: Support.

Well, well, it has legs. Now, where do the legs end?

Audience: At the floor.

Well, wait a minute. Where do the legs end?

Female voice: At the floor.

Audience: [various responses]

They end at the floor and . . . ?

Audience: At the seat.

At the seat!

Well, all right. [laughter] Let's find out where these legs end again.

Female voice: These legs don't end.

Audience: [various responses]

All right.

Have you got a chair there?

Audience: Yes.

Well, is there a floor there?

Audience: Yes.

Well, fine. Is there a ceiling over your head?

Audience: Yes.

Does it fall in?

Audience: No.

As you look at it, does it drop?

Audience: No.

As you look at the ceiling—look at the ceiling now—as you look at that ceiling, is there a ceiling there?

Audience: Yes.

You sure?

Audience: Yes.

All right. Look at the floor. Look at the floor. Is there a floor there?

Audience: Yes.

Are you sure there's a floor there?

Audience: Yes.

Well, let's look at the ceiling, and is it distant from the floor?

Audience: Yes, it is.

Oh, it's *different* than the floor?

Audience: Yes.

Is it different than the floor?

Audience: Yes.

Well, all right. It's different than the floor.

Audience: Yes.

All right. Now let's look at the floor and find out if it's different from the ceiling.

Audience: Yes, it is. Yep.

All right. Now let's look at the right-hand wall.

Male voice: I see it.

Is there a right-hand wall there?

Audience: Yes.

Is it a wall?

Audience: Yes.

All right. Now let's look at the left-hand wall.

Male voice: I see the left-hand wall.

Is there a left-hand wall there?

Audience: Yes.

Are you sure there's a left-hand wall there?

Audience: Yes.

Are you absolutely positive there's a left-hand wall there?

Audience: Yes.

All right. Are you sure there's a left-hand wall there?

Audience: Yes.

All right. Now let's look at the right-hand wall. Is it any different from the left-hand wall?

Audience: Yes. Closer.

All right. Let's look at the left-hand wall. Is it any different from the right-hand wall?

Audience: Yes.

Are there two different walls here?

Audience: Yes.

Well, what do you know. Let's look at the front of the room. Let's look at it real good. Is it there?

Audience: Yes.

All right. Let's look at the back of the room. Is there a back of the room here?

Audience: Yes.

Is there a back of the room?

Audience: Yes.

You sure there's a back of the room?

Audience: Yes.

Well, all right. Let's look at the front of the room. Is it any different from the back of the room?

Audience: Yes.

All right. Now let's look at the back of the room. Is it any different from the front of the room?

Audience: Yes.

Well, fine. Now let's look at the front of the room. And now let's look at the floor. Now is the floor any different from the front of the room?

Audience: Yes.

Is the right-hand wall any different from the floor?

Audience: Yes.

All right. Is the left-hand wall any different from the floor?

Audience: Yes.

All right. Is the right-hand wall any different from the front of the room?

Audience: Yes.

All right. Is the left-hand wall any different from the front of the room?

Audience: Yes.

Are all these things different from the back of the room?

Audience: Yes.

Is the ceiling different than the rest of the room?

Audience: Yes.

Is the ceiling there?

Audience: Yes.

Oh, is there a room here?

Audience: Yes!

Hey, what do you know, we got a room. All right.

Now if we've got a room, tell me, what is the distance between the front and the back of the room? Let's look at it.

Audience: [various responses]

See that distance?

Female voice: Yeah.

What distance is it?

Audience: [various responses]

All right. It's as it is, isn't it?

Audience: Yes.

All right.

Now let's find out what distance there is between you and the front of the room. You got that real good?

Audience: Yes. Mm-hm.

All right. Now let's find the distance between you and your eyeballs.

Audience: [laughter]

All right. Now the distance between you and the front of the room.

Audience: Yes.

Good. Now let's get the distance between you and your eyeballs. Is there observably something . . .

Audience: Yes.

. . . distant here?

Well, what do you know. Let's get the distance between you and the front of the room.

All right. Now the distance between you and your eyeballs.

All right. The distance between you and the front of the room.

Female voice: Mm-hm.

Distance between you and your eyeballs.

Now, all right. Now let's get the distance between you and the front of the room.

Now let's look this over real carefully. Let's get the distance from you to your eyeballs.

Good. Well, now let's get the distance between you and the front of the room. You do that?

All right. What am I doing to you? You're awfully quiet here. [laughter] Let's get the distance between you and the front of the room.

Female voice: Okay.

Now the distance between you and your eyeballs.

Okay. Now the distance between you and the front of the room.

And now the distance between you and your eyeballs.

Now, this is real cute, now. All right. Now let's *look* at the distance between you and the front of the room.

Let's *look* at the distance between you and the front of the room. I didn't say look at the front of the room. Now, you look at the *distance.* Got that?

Good. Now let's look at the distance between you and your eyeballs. Do that easily?

Female voice: Yes.

All right. Now let's look at the distance between you and the front of the room.

All right. Now let's look at the distance between you and your eyeballs.

All right. Now let's find something in the room that you could have. You do that?

Let's find something else in the room that you could have. It could even be your hair, but there must be something in the room you could have.

All right. Let's find something else in the room that you could have. You got that now? Did you find something?

Audience: Mm-hm.

Anybody present not find anything?

All right. Fine. Now let's look at the distance between you and the front of the room.

All right. Did you do that? Now let's look at the distance between you and your eyeballs.

All right. Now let's look at the distance between you and the front of the room.

And let's look at the distance between you and your eyeballs.

Got that now? How's that?

Female voice: Fine.

Hm?

Female voice: Good.

You feel odd? Feel peculiar?

All right. Find three places in the room where you are not cross-eyed. [laughter] Come on. Find three places where you're not cross-eyed.

Audience: [various responses, laughter]

Now find three things in the room that aren't giving you orders.

Okay. Now find three people in the room.

Good. Now find three more people in the room.

Fine. Find three more people in the room.

Good. Now find three people in the room.

Are they alive?

Audience: Yes.

Well, all right. Let's look at the front wall.

Now let's look at the distance between you and the front wall.

Now without turning around, let's look at the distance between you and the back wall.

Well, good. Let's look at the distance between you and the front wall.

Well, fine. Let's look at the distance between you and the back wall.

Well, fine. Let's look at the distance between you and the right-hand wall.

Well, fine. Let's look at the distance between you and the left-hand wall.

Well, fine. Let's look at the distance between you and the floor.

Good. Let's look at the distance between you and the ceiling.

Got that now?

All right. Let's open our eyes and look at the distance between you and the "front-hand" wall.

Male voice: Front-hand?

Mm-hm. Front-hand wall.

You got it?

Audience: Yeah.

You see the distance?

Audience: Mm-hm.

6 Oh, let's look better than that. Let's look at the *distance.* Let's look at *all* of the distance between you and the front wall. Just look at it. Is there a distance there?

Audience: Yes.

Did anybody find the wall on his face?

Audience: [laughter]

All right. Let's look at the distance there.

You got that now?

Well, fine. Let's look at the distance between you and your eyeballs.

All right. Let's look at the distance between you and the front wall.

Well, fine. Let's look at the distance between you and your eyeballs.

Now we got that real good now?

Well, fine. Now let's have the front-hand wall start saying "Hello" to you.

Have it say "Hello" to you over and over.

Good. Let's have it say "Hello" to you over and over.

Well, fine. Let's have the back wall say "Hello" to you over and over.

Got that?

The back wall say "Hello" to you over and over.

You have to put the hellos there. [laughs]

Audience: [laughter]

Male voice: Oh!

Okay.

All right. Now let's have the front wall say "Okay" to you.

How's that, hm?

Female voice: Fine.

Real easy?

Female voice: Yes.

All right. Now let's have the back wall say "Okay" to you.

Good. Now let's have the front wall say "Okay" to you. Over and over.

Good. How's that now, huh?

All right. All right. You asked for it now.

Have your eyeballs, both of them, start saying "Okay" to you over and over.

Have your eyeballs start saying "Okay" to you over and over.

Anyone's eyes who drop out, they'll have to sweep them up themselves. [laughter] Have your eyeballs say "Okay" to you over and over.

"If a pain turns on, please do not stop the processing," it says right up there on the sign.

All right, that's fine. Now have your eyeballs say "Okay" to you over and over.

Good. Good. That's fine.

How you making out?

Male voice: Fine.

Female voice: Okay.

All right? Anybody stop it because it hurt?

Female voice: Uh-uh.

Huh?

All right. Now let's have the back wall of the room say "Okay" to you over and over.

Highest prices paid for old ridges.

Female voice: Got one right here.

All right.

Let's have that back wall say "Hello" to you now. Now have it say "Hello" to you, over and over.

Okay. How's that working, huh? 7

Male voice: Fine.

Has anybody had a pain or a somatic? No pains? You're doing all right, huh?

Okay. Successfully no result. Good. [laughter] Good. Now let's have the back of your head say "Okay" to you over and over.

Okay. That's fine. That's fine. Have the back of your head say "Okay" to you over and over.

Well, that's real good.

Now is there anybody who hasn't gotten any sensation at all because of this?

All right. Now let's have the eyeballs say "Okay" to you over and over. Have

your eyeballs say "Okay" to you over and over.

Good. That's real good. Now have your eyeballs say "Okay" to the environment, to your surroundings. Have your eyeballs say "Okay" to the surroundings.

Okay. Your eyes saying "Okay" to the surroundings?

All right. Now have the surroundings say "Okay" to your eyes.

Been doing that?

Well, how about the *back* of the room saying "Okay" to your eyeballs?

Okay. Now let's have the sides of the room say "Okay" to your eyeballs.

Okay. How you doing–horrible?

Female voice: No.

Or horribly?

Male voice: Horrible.

How you doing? Has anybody had their eyes burn or anything like that?

Female voice: Burnt, yes.

Hm?

Male voice: Just got bright all of a sudden.

Second female voice: Dry and quivery.

Well, that's too bad, I'm sorry.

Let's have, now, the floor–the floor say "Okay" to your eyeballs.

Okay. How are you doing, huh?

Audience: [various responses]

Working real well?

Female voice: Well.

All right. Now let's have the ceiling say "Okay" to your eyeballs. Your eyes roll back in your heads or anything else, don't disturb your people around you. [laughter] The ceiling above your head, please.

Audience: [laughter]

Have it say "Okay" to your eyeballs.

Doing that easily? Well, what do you know, what do you know.

Have the right-hand wall say "Okay" to your eyeballs.

All right. Let's have the left-hand wall say "Okay" to your eyeballs. You doing this now?

Female voice: Yeah.

Okay. How you making out? Hm? Rough? Easy?

Female voice: Yeah.

Just getting real easy?

Audience: Mm-hm. Yeah.

Is it getting easy? Is it getting hard? All right.

Now let's have your chair say "Hello" to you.

You having your chair say "Hello" to you?

All right.

Chair saying "Hello" to you very nicely?

Female voice: Mm-hm.

Mm-hm? Well, that's fine. Isn't that nice and obedient of your chair? Who's getting an argument out of the chair? [laughter] Anybody getting an argument?

Okay. All right. Now let's have your chair say "Hello" to your eyeballs.

Have your chair say "Hello" to your eyeballs.

Okay, now. Now have the floor say "Hello" to your eyeballs.

Good. Have the ceiling say "Hello" to your eyeballs.

And the front of the room say "Hello" to your eyeballs. Now let's have the front of the room say "Hello" to your eyeballs.

Okay. How are you doing?

Audience: Fine. Okay.

Huh? Horrible? Has anybody got an eye ache?

All right. Now let's see if we can't get rid of this eye ache in a hurry.

Have your eyes say "Hello" to you.

Did you have your eyes say "Hello" to you? Huh? All right. Still got a headache? Is it better?

Female voice: [mumble]

Oh, how could this have happened?

Let's have your eyes say "Hello" to you a few more times just to make sure.

Okay. How is that now?

Anybody got an eye ache left? Huh? Is it all right now?

All right. I'll tell you what. I'll bet if you looked around carefully, you understand, you could find the floor. Let's find the floor.

Have you got the floor?

Audience: Uh-huh. Yes.

Does it exist?

Audience: Yes.

All right. Does the ceiling exist?

Audience: Yes.

Well, let's find it real carefully.

All right. Now let's ascertain this with some care: How many corners does the ceiling have? Come on, let's look at the back of the room. How many corners does it have back there, huh? Front of the room? Let's look at this carefully.

Audience: [various responses]

If anybody has counted four, let's look. [laughter] If anybody gets more than twenty, let's uncross the eyes, huh?

Audience: [laughter, various responses]

Got them?

Audience: Yeah.

All right. Are you very puzzled about how many it really does have or whether this is a corner or not a corner?

Audience: [various responses]

Well, just decide either way and we'll go on with the processing.

Audience: [laughter]

All right. Now having inspected it very, very carefully, I wish you to face to the front of the room—face to the front of the room, compose your body very, very comfortably, and discover from where you sit, the two back corners of the room and kind of pretend like you're holding on to them. The two back corners of the room, pretend like you're holding on to them and then sit there and don't think.

Male voice: Which corners back there? [laughter]

That's your choice! Hold the two back corners of the room and sit there and don't think.

Male voice: I'm stirring up saying "Hello" to them.

If it's hard for you to hold them from inside, try holding them from outside.

Everybody, let's do it.

Two back corners of the room, hold on to them and don't think.

Okay. How is that, huh?

Audience: All right.

Is that real easy?

Audience: Mm-hm.

Real easy? Did you really hold the two back corners now?

Audience: Yes. Mm-hm.

Did you sit there without thinking?

Audience: Yes. Mm-hm.

Did you do a real good job of it?

Audience: Yes. Mm-hm.

Well, that's a success. Let's do it again.

Okay. How is it now?

Audience: Fine. All right.

Hm?

All right. Let go. Let go.

And let's find the floor.

Find your chair.

Find the floor.

Find the floor.

Find the floor.

All right. Find your chair.

Find the front wall.

Find the front wall.

Find the front wall. Real good.

Find your chair.

Good. Find the front wall.

Find your chair.

Find the front wall.

Did you do that?

Audience: Yes. Uh-huh.

All right. Find your chair.

Did you do that?

Audience: Yes.

Well, all right. Find the front wall.

Did you do that?

Audience: Yes.

Well, good. Find your chair.

Did you do that?

Audience: Yes.

Well, all right. Find the front wall. Find the front wall.

Okay. Find your chair.

Good. Find the front wall.

Good. Find your chair.

Fine.

Did you do that?

Audience: Yes.

You sure?

Audience: Yes.

All right.

Let's see if you could grope around now and find the front wall. Let's see if we can't do this. Grope around and find that front wall. You find it?

Audience: Mm-hm.

Well, good. Let's find our chair.

You got it?

Audience: Yeah.

Is it a chair?

Audience: Yes.

You sure it's a chair?

Audience: Yes.

All right.

We are now going to run, for a very short time, a very difficult process known as "Start Laughing." [laughter] Come on, let's start laughing now.

Audience: [laughter]

All right. Let's start laughing.

Audience: [laughter]

Come on, start laughing.

Audience: [laughter]

Fine. Keep on laughing.

Audience: [laughter]

Good. Keep on laughing.

Audience: [laughter]

Okay. Keep on laughing.

Audience: [laughter]

Fine. Keep on laughing.

Audience: [laughter]

Fine. Come on, let's laugh.

Come on, let's laugh. Say "Tee-hee" anyhow.

Audience: [laughter]

Let's laugh.

Audience: [laughter]

Come on, keep on laughing.

Audience: [laughter]

Okay. Let's laugh.

Audience: [laughter]

Okay. Let's laugh.
Audience: [laughter]
Fine. Let's laugh.
Audience: [laughter]
All right. Let's laugh.
Audience: [laughter]
Let's laugh.
Audience: [laughter]
Come on, let's laugh.
Audience: [laughter]
Okay. Let's laugh.
Audience: [laughter]
Come on, let's laugh.
Audience: [laughter]
Let's laugh.
Audience: [laughter]
Okay. Let's laugh.
Audience: [laughter]
All right. Let's laugh.
Audience: [laughter]
Okay. Let's laugh.
Audience: [laughter]
Okay. Let's laugh.
Audience: [laughter]
Okay. Let's laugh.
Audience: [laughter]
Okay. Let's laugh.
Audience: [laughter]
All right. *Everybody,* let's laugh.
Audience: [laughter]
If you can't laugh, say "Tee-hee."
Audience: [laughter]
Let's laugh.
Audience: [laughter]
Female voice: Tee-hee. Tee-hee.
That's right. Got it. All right.
Audience: [laughter]
Let's laugh. If you can't laugh, say "Tee-hee."
Audience: [laughter]
Let's laugh.
Audience: [laughter]
All right. Let's laugh some more.
Audience: [laughter]
Let's laugh some more.
Audience: [laughter]
Okay. Let's laugh some more.
Audience: [laughter]
Let's laugh some more.
Audience: [laughter]
Let's laugh some more.
Audience: [laughter]
Come on, let's laugh.
Audience: [laughter]
Okay. Let's laugh.
Audience: [laughter]
Okay. Let's laugh.
Audience: [laughter]
Okay. Let's laugh.
Audience: [laughter]

All right. Let's laugh some more.
Audience: [laughter]
Okay.
Okay. Good. Good.

13 You know, that's a horrible thing for a Group Auditor to have to run, because he can spot every case in the room that's having trouble—they didn't laugh. [laughter]

Okay. Now let's find the floor.
Let's really find the floor this time.
Let's find the ceiling.
Let's find a chair.
Let's find another chair.
Male voice: Now, wait a minute here. He took my chair.
Audience: [various responses]
Find another chair.
Audience: [various responses]
Find another chair.
Female voice: Okay.
All right. Find another chair.
Audience: [various responses]
Can you conclude there are chairs in this room?
Audience: Yes. Yeah.
All right. There's a multiplicity of chairs in this room, right?
Audience: Right. Right.
Okay. Let's take two of them and find the difference between them.
Male voice: Mine is low and yours is high.
Audience: [various responses]
Got a difference between the chairs?
Audience: Yeah. Yes. I got gypped. [laughter]
You find a difference between two chairs?
Audience: [various responses]
Well, all right.

All right. Now hold up your two hands in front of your face—hold up your two hands in front of your face and find a difference between them. Find a difference between your two hands. **14**
Audience: [various responses]
You got them?
Audience: Yeah. Mm-hm.
All right. Turn them over now and look at the back of them and find a difference between them.
Audience: [various responses]
Male voice: They have nicotine on them.
Got it?
Audience: Yeah.
Did you find a difference?
Audience: Yeah. Several.
Well, good. Let's turn them over and find another difference.
Audience: Yeah. Mm-hm.

Is there really a difference?
Audience: [various responses]
Female voice: Yeah, quite a difference.
All right. Let's find several differences between these two hands.
Audience: [various responses]
You got it?
Audience: Yeah. Mm-hm.
Well, all right. Do you have two different hands?
Audience: Yes.
You do have?
Audience: Yes.
All right. Now let's find the difference between one side of your head and the other side of your head.
Audience: [various responses]
What's the difference between the left and right sides of your head?
Male voice: It's missing one side. [laughter]
You got that?
Audience: Yeah. Mm-hm.
Hm?
Audience: [various responses]
You got the difference between the left and right side of your head?
Audience: Sure.
Well, good. Now without looking at them, find the difference between your right and left foot.
Male voice: Yeah.
Is there a difference?
Audience: Mm-hm. Certainly.
You sure there is?
Audience: Sure. Yeah.
Have you *got* a right foot?
Audience: Yes.
Have you *got* a left foot?
Audience: Yes.
Let's find another difference between them.
Male voice: Yeah, I've got six toes on one foot.
Second male voice: Yeah.
Got one?
Audience: Yes. Sure.
All right. All right. Now let's get a difference between your right shoulder and your left shoulder.
Male voice: Yeah.
Get such a difference?
Female voice: Mm-hm.
Is there a difference?
Audience: Yes.
Well, all right. Fine. Now let's get a difference between your right elbow and left elbow.
Audience: [various responses]
Got that?
Audience: Yeah.

All right. Now let's get a difference between your right knee and your left knee.
Male voice: Yeah.
Got that?
Audience: Mm-hm.
Huh? Did you find one?
Audience: Mm-hm.
Do you have any knees?
Audience: Yes.
Well, all right. Do you find a difference?
Audience: Yes.
Well, that's better.
Now let's get a difference between the right and left side of your head.
Is there a difference between the right and left side of your head?
Audience: [various responses]
Well, all right.
Now, something we were examining earlier in the session, let's find out if there's a difference between your right eye and your left eye.
Audience: Oh yes. Yes.
See if you can find *another* difference between your right and left eye.
Audience: [various responses]
Can you get that difference?
Audience: Yes.
Huh?
Well, tell me, are they two different eyes?
Audience: Yes.
They are?
Audience: Sure.
Well, just kind of guess at this now. What would happen if they both occupied the same space?
Female voice: Don't see as good.
Second female voice: Yeah.
Male voice: See better with one eye—big one.
Audience: [various responses]
What would happen if that happened?
Female voice: They'd unmock.
Audience: [various responses]
Well, now let's make sure that they *don't* occupy the same space. Let's check them carefully and find out if there's a distance between them.
Audience: Sure. Yeah.
There is?
Audience: Yes.
Well, is there a distance between the eyes themselves? Is there a difference between them?
Audience: Yes.
You got it?
How about the *back* side of them? Is there any difference in the back side of them, the right and the left eye?

Audience: Sure. Yeah.

Uh-huh?

Audience: [various responses]

There is a difference, huh?

Audience: Yeah.

Well, all right.

Now let's take your right ear and left ear. Is there a difference between your right ear and left ear?

Audience: Certainly. Yeah.

Hm?

Male voice: Sure.

All right. Let's find another difference between your right and left ear.

All right. How's that now, huh?

Female voice: Fine.

Real good?

All right. Now let's find a difference between the right and left wall of the room.

A difference between the front and the back of the room.

A difference between the floor and the ceiling.

Audience: Mm-hm.

And a difference between you and the person next to you.

Audience: [laughter, various responses]

Male voice: Okay, wise guy, shush up.

Can you find a difference between you and the person next to you?

Audience: Yes. Yeah.

[to person in audience]: I thought you couldn't laugh. [laughter]

Female voice: Nothing for me to laugh at!

All right. Now let's find *another* difference between you and the person next to you. **16**

Female voice: All right.

Audience: [various responses]

Can you get this difference?

Audience: Yes.

Is it unique and distinct?

Audience: Yeah. Yes.

All right.

Now let's find a difference between *you* and the rest of the people in your row.

Audience: Yeah. Yep.

Can you find that difference?

Audience: [laughter, various responses]

All right.

Now let's find a difference between you and the people in the room.

Audience: [laughter, various responses]

Got that?

Now let's find a difference between the people in *your* row and the people in the row *next* to it.

Is there one?

Audience: Yes.

Is there one really?

Audience: Yeah.

Well, fine. Fine.

Now let's find a difference between the lower part of the room and the upper part of the room.

Audience: [various responses]

Is there a singular and remarkable difference?

Audience: Yes.

What's the difference?

Audience: People.

No people in the upper part of the room! That's fine.

Now let's consider the upper part of the room the lower part of the room.

Female voice: Sure. Sure.

Can you do that easily?

Audience: [laughter, various responses]

Huh?

Audience: [various responses]

Can you consider you're sitting on the ceiling?

Audience: [various responses]

Female voice: Certainly.

All right. Fine.

Let's consider now that you're sitting on the floor.

Audience: Okay.

Male voice: Plop. [laughter]

All right. Now let's consider you're sitting on the ceiling.

Audience: [laughter, various responses]

All right. Now just for novelty, let's consider you're sitting on the floor.

Audience: Okay. Floor. The floor.

All right. Now let's consider, just for novelty, that you're sitting on the ceiling. No, so that it's commonplace that you're sitting on the ceiling.

Audience: [various responses]

You get the idea of you're sitting *on* the ceiling, and that if you fell you would go *down* there?

Audience: [laughter]

Can you get this easily, that if you fell you'd go down there? Can you get that?

Audience: [various responses]

Well, fine. Now let's consider that if you fell, you would fall to the floor.

Male voice: Ow! [laughter]

Now let's consider that if you fell, you would fall to the ceiling.

Female voice: Oh.

Male voice: Altogravity.

Now, can you consider now you're all sitting upside down?

Audience: Mm-hm. [laughter]

Huh?

Female voice: Right.

Can you consider that easily?

Audience: Yeah. Mm-hm.

All right. That's a good place to end the session, isn't it?

Audience: [laughter]

All right. Now let's consider you're sitting right side up. Just for fun, let's consider you're sitting right side up, that the room is right side up and that Earth is beneath you.

You got that?

Audience: Yeah.

Huh? Can you do that?

Audience: Yes. Yeah.

Well, now let's consider that Earth is sitting above you.

Audience: [various responses]

You get a rolly-coaster sort of feeling?

Audience: [various responses]

All right. Now let's just suppose that Earth is sitting under you–can you do that?

Audience: Yes.

That you *are* sitting in this room.

Audience: Yes.

That you *are* sitting in a chair.

Audience: Yes.

Good. And that you *are* sitting in a body.

Audience: [laughter]

Male voice: Yes. We can do that.

Can you do that?

Audience: Yes.

All right. Now let's consider that you're in good condition.

Male voice: Yes.

Can you do that?

Audience: Yes. Sure.

All right.

And now let's consider it's end of session.

Thank you very much.

Thank you.

GOALS OF DIANETICS AND SCIENTOLOGY

LECTURE 4

DISC 7

A LECTURE GIVEN ON 26 JANUARY 1955

61 MINUTES

About 1932, a nuclear physicist, myself, got interested in the field of the human mind. And this, according to some was somewhat catastrophic, according to others a good thing and the question at this moment has not been entirely settled. 2

There are people who sit back and say, "Well, Hubbard, that's really too bad. I mean, you know, he got born and so forth and medicine, psychiatry, things like that are all upset. And comes forward and pretends he knows something, whereas we know what's best. We know what's best for the insane and for the neurotic and so forth. We know what's best. You give them an electric shock and kill two thousand of them per year. And that's best."

And the other school says, "Well, that's a good thing. We should be good to people, we should be kind to them, we should try to make them happier in life, we should make them more able, we should take a hand in the responsibility for the affairs of Man and carry them forward to a higher culture and civilization."

These people say, "Well, that was a good thing Hubbard was born." So you just take your choice. Take your choice.

I myself am nonpartisan about the whole thing. [laughter]

We have in our background a great deal of advance and a great deal of chaos.

The earliest introduction the United States had to Dianetics was a book called *Dianetics: The Modern Science of Mental Health,* published May the 9th, 1950. This book exceeded the expectations of one and all, including myself, by promptly climbing to the top of the bestseller list in the *New York Times* and staying there. It fluctuated, it went to third and fourth place occasionally, but it stayed there week in, week out. Various books by such people like–not necessarily his books–but people like Archbishop, or whatever he is, Sheen and so forth went down to the bottom of the list and stayed there.

And it just upset every bookseller in New York. It upset them very thoroughly that a book which was written by a physicist on the subject of the mind, where he had no business being at all, should suddenly be sold across the bookshelves of the nations.

Now, actually it was a wonderful thing that the book sold at all, because practically every bookseller said, "Well, you know, this isn't quite the thing to read."

And somebody would come in and they'd say, "Have you got a copy of this thing called *Dianetics*?"

And they'd say, "Well, um . . . If you've got to buy it, you've got to buy it, I suppose."

And the reason for their attitude was very, very reasonable. They could not see that somebody who obviously belonged in *this* field should be writing in this field. That was the basic confusion. Actually, I had also written a great many other things in the country, one thing and another, and mostly, by the way, adventure stories and so on, financing research. But I had gotten a little bit of a name as a science-fiction writer. And they said, "Well, a science-fiction writer shouldn't be writing about the mind."

I don't know who is better qualified to handle a human mind than somebody utterly indoctrinated in complete fantasy. I mean, that's–obvious qualification. [laughter] But they overlooked that and the book went on selling.

And oddly enough, the reports I get from the publishing house today still demonstrate this book to be selling. Of course, it isn't selling on the bestseller lists. It's merely selling as best it can right along with current bestsellers. But of course, it's a good thing Dianetics is dead. It's a good thing it's been buried, because the world is now safe for the electric shock machine and medicine.

It'd be a bad thing, wouldn't it, if we could take a group of people and by understanding them and by working with them for many nights, many evenings through a week, have at the end of that time people who were not worried about their illnesses, about their jobs, about how horrible the world was to them and who could then do a better job and be happier and help other people. That would be a bad thing, wouldn't it? Well, that is exactly today what Dianetics stands for.

There are two types of processing. One is individual processing and the other is Group Processing. Of course, these things basically do not compare. A professional Dianeticist or Scientologist is called an *auditor* and this auditor works with an individual individually. And he works with him to bring up what? His psychosomatic illnesses? Does he work with him in order to make him rid of lumbago? No. Those things are too easy to handle, so we don't pay any attention to them anymore. All we work with an individual to do is to make him more able and more capable in life. And how do we do that? It's very simple. Just by knowing all there is to know about life–very, very easy. 3

Now, the actual fact of the case is that Dianetics actually was the forerunner, you might say, of Scientology and Scientology came afterwards when we had ventured out of the field of, simply, humanity. As soon as we started to pass out of the field of humanity, we went off into another subject–Scientology. So we have here, actually, two sciences.

According to *Funk and Wagnalls Dictionary,* "Dianetics is an organized system of axioms developed by L. Ron Hubbard for the resolution of certain problems of psychosomatic illnesses and human thoughts." Now, that's Dianetics by definition.

Actually we call today, Dianetics, the science of humanity. It is the science of what makes Man tick. Well, what then is this *Scientology? Dianetics* by the definition of its word means, through mind. *Dia nous,* Greek. Through mind.

And when we get over into the field of the spirit and the actual energy, life production unit of life, we are really not any longer going through mind, are we? We're over here in another field, and this other field is the field of the spirit.

Now, that's a very funny thing for a nuclear physicist to be minding his own business and looking at what he finds in the field of energy and space and studying these things very nicely and then all of a sudden finding himself over here in the field of the human spirit.

Well, if that's perplexing, remember I was there too and I was confused.

But Scientology turned out to be something that you could call today the science of spiritual advancement. Now, what is spiritual advancement as different from human advancement?

Well, a human being is a composite.

Now, it's all right for some old Greek philosopher to come along and say, "Well, life is composed of several different things and so on–we think." But it's quite another thing to be able to demonstrate all of this on good, reliable electric meters and with good charts and prove every point along the line.

That's the horrible state we're in today with Dianetics. We can prove that it's so and people have a habit of looking at it and saying, if they look at it at all, if they can look, they say, "Well, that's true, that's true, it is composed that way."

So the human being is a composite. Well, what sort of a composite? He's a composite first of an awareness of awareness unit. This is a unit which is capable of producing space–yes, that's right, space–capable of producing energy and capable of producing matter. Now, do we mean thought matter? No. We mean this stuff, matter. Energy just like runs through an electric light bulb, except it's lighter and less wavelength and so forth, but if it got solid enough, why, it would be just like the energy in an electric light bulb.

Now, there's this unit–this space-energy production unit–which is awareness of awareness, which does not itself have mass. We've discovered perpetual motion. That's right. As long as this awareness of awareness unit knows and is conscious, it can produce space and energy and matter. That's number one.

Now, that unit has created, and is served by, a number of mechanisms. And these mechanisms are the mechanisms of memory, of pictures–yes, eidetic recall–the mechanisms of sensation, and it's served with a set of mechanisms. That is a mechanical thing. This first thing we started with is *not* mechanical. These other things *are* mechanical. All right.

Now, we have the body. Well, you say, "Wait a minute. Aren't these things part of the body?" No, they're not. They are separable. Number one, the awareness of awareness unit is separable from this machinery. Number two, this machinery that I have just described to you is separable from the body and we still have a body there. It can still be alive. Therefore a

body has a sort of a life of its own, and it does have, but the body is served by a type of machinery too–very interesting machinery.

Let's take the most basic type of this machinery, let's take the heart. The heart has a machine there that goes lop-dop, lop-dop and so it beats. Then we have the lungs and individuals breathe and–back and forth, all on automatic machinery.

So there's the body, served by a certain type of mind. And this mind–just to simplify the thing, we could call it a somatic mind as well–we call the *reactive* mind. So here we have the body, here we have a certain type of mind that serves this body, called the reactive mind.

Now, that mind is the stimulus-response mind about which the psychologist talked, upon which he conducts his experiments, and is the limit of that which he ever studied. And that is the reactive mind: stimulus-response mechanisms, associative memory, other such things as this. That's the high peak of nineteenth-century psychology.

Medicine addresses itself (it tries occasionally to get over into psychosomatic illness but actually doesn't), addresses itself to the body. And this structure that we call the body is that thing which medicine addresses–the various parts of the body. Medicine is *entirely* concerned, actually, with that, but occasionally says, "Well, there are strange things that can happen to the body which probably happen to it because of the mind. But people know very, very little about this, particularly Hubbard, and so therefore nobody knows anything about it and that's that."

All right. Here is this body, then, and it has a cult to serve it. And here is this mind and it–the reactive mind–and it has a whole organized corps amongst humanity which devote their attention to it. And we're left–we're left, I'm afraid, with two units, one of which has never had any attention from anybody. Here's this awareness of awareness unit and the machinery which it serves. Nobody has ever paid any attention to the machinery of this awareness of awareness unit. It's entirely different kind of machinery than that which operates against the body. And it's separable from the body and separable from that other mind.

All right. But we do have this awareness of awareness unit attracting the attention and being served by another unit in the society, and that unit is religion. Because there we have described in the manner that a physicist would adopt–the human soul.

Well, we look these over and we find out there is this area of machinery which has never been thoroughly investigated that surrounds this human soul, but the second we began to study this awareness of awareness unit, this thing that could produce space, it could produce energy, we found we were studying the individual which you are and I am.

The individual that we know is *not* the reactive, stimulus-response mind which was studied by psychology. It is *not* the body which is studied and treated by medicine. These are not the individual. It's not all this machinery which serves this awareness of awareness unit. The individual, which you and I are, we are aware of being aware–that is, we are this unit which is aware of being aware. And it's detachable from the body.

How do we know it's detachable? Well, because we do it every–I imagine it happens probably at least on the average of once every hour throughout the world of Scientology that somebody exteriorizes somebody. Technical word for it. It's a very curious thing. Here was not unsuspected, but unworked-with fact: that the individual can be sitting there in the chair saying, "Well, I am a body, I am this stimulus-response mechanism. When somebody says, 'Boo,' I know what 'boo' means, so therefore I feel 'boo' and . . ." you know? "When I am hungry, I eat," and it's just working away.

You say, "I am this body. I am all this machinery. I think a thought, I get a little picture of the thought. This is me. This is myself."

And then a Scientologist comes up to him and he says, "Be three feet back of your head."

Well, with some 50 percent of the human race this happens instantly. [snap] And the fellow finds himself standing up here in the air, back of the body, totally aware of being aware. In fact, more aware of being aware than he ever was before, looking at this body. Curious thing. Curious.

Now, we all expected, a few hundred years ago, all of us expected this to happen when we died, didn't we? We expected to go to heaven. I said a few hundred years ago. We expected to depart as a soul and go off to our reward. Well, I don't know why everybody kept waiting for death. All one had to do was say, "Be three feet back of your head," to somebody, and he was three feet back of his head. How easy. Didn't have to die. Body didn't have to decompose, decay. There didn't have to be anybody around crying. And that was that. He was three feet back of his head.

But what could he do while he's three feet back of his head? He's abandoned the body, hasn't he? Oh, no he hasn't. He can now control a body better than he ever did before, because he doesn't think he's part of it.

By the way, did you ever meet anybody that thought he was part of the automobile he was driving? Did you ever meet anybody who thought he was part of the automobile he was driving? Well, if you haven't, you haven't been very observant. On these Arizona highways, one of the finest sights you ever wanted to see is one car climbing up on the radiator of another car–two cars with drivers who thought they were the car and thought the motor did all the thinking.

I ran into a fellow the other day, he looked very, very surprised. He had come up to a stop sign and the car had not put on its brakes and a truck had hit the car and turned it around. And this fellow was standing alongside of the ruin of this car. And I was just mean enough, vicious enough to stop and find out whether or not I could be of assistance. There was nobody dead, worst luck [laughter] nobody even badly off. The truck driver was glad. He would have had a morning's work ahead of him if he hadn't had the accident, now he could stand around.

But this fellow kept saying, "The car wouldn't stop!" "The car wouldn't stop."

And I asked him there, giving a little bit of what we call Straightwire, I asked him, "Well, did *you* put on the brakes?" Brand-new thought. [laughter]

This fellow had automatically been driving cars. When the car headlamps or something saw a stop sign, this gave a signal to his leg which stopped the car. Now, when we got this individual out of the car, he could consider the car, couldn't he? Well, how would you like to drive a car, lying under the floorboards? Would that be an interesting way to drive a car? Lie under the floorboards and don't look around or really–or have any opinion, but just kind of push levers now and then at random, expect something to happen and have the rest of the car operate automatically. How would that be? Would you do a good job of driving the car? No, you wouldn't. Not until you get up back of a wheel with the instrument panel in front of you and that you *know* there's an instrument panel there–something a lot of drivers could learn: there is an instrument panel in front of them, they do have *their*

hands on the wheel. When an individual gets into that situation, he can drive the car easily with his body. Well, how do you suppose . . . What's driving this body? Well, *he* is.

Well, it's just as silly for an individual to be inside of a body running it as it is for an individual to be lying under the floorboards of a car, letting it drive itself. We exteriorize this fellow from the automobile by just having him open the door and get out.

We exteriorize this fellow out of his body by telling him, "Be three feet back of your head." And he is.

Of course, 50 percent of the human race has difficulty with this. They're mired down. They're not under the floorboard, they are under the pavement as far as the car is concerned.

But the odd part of it is, the odd part of it is, that if we work long enough with these people, why, they're three feet back of their head, too. Very interesting.

But when they get there, they no longer worry about their aches or pains. Why don't they worry about their aches or pains? Well, the bulk of their aches and pains were of their own devising, something that a lot of people have been trying to convince a lot of people of for a long time. You know, "it's all in your mind, you're doing it yourself, you're responsible for this, you're the one that's making yourself sick"–you know, that sort of talk. Well, it's true, but the fellow didn't know it was true. He didn't know he was doing it. And he doesn't find out that that horrible pain just back of his ear that he's had for years was himself leaning against the back of the ear.

6 Great discovery. Three feet back of his head and he starts looking at his body and recognizes he's in better shape. Now, an auditor of course has many technical exercises which he can cause an individual to perform which straighten out the individual perception. But we're fond of believing that all of this world in which we live is totally an illusion. Well, you know, that's an awfully dangerous definition, awfully dangerous definition.

We could say, "All the world is 'pumwa.'" Wouldn't mean anything, would it? But we say, "All the world is an illusion." Comparable statements. Because who defines this word *illusion? Illusion* means basically "it's not there, but you think it's there." It's not *quite* the definition we're looking for, "all the world is illusion."

The fact of the matter is, the world *is* here. If anything is at all, the *world* is.

And if anything is here at all, you and I are. And if you and I are illusions, then the world is illusion. But if the world is a solid world, then you and I are real too. Well, pinch yourself. Are you here? All right. Then the world is here. That's all you have to decide about that. So all is not really an illusion.

Now, people think that they need eyes in which to see this world. They're sure this is true: that this world is a sort of an hypnotic, manufactured thing and these eyes see this world and that's all that sees it. And if they use a pair of eyes (they sit back of the eyes, you know, back like this) if they look down these two sights at a lot of things, the world will stay there. But if they ever got back here, they wouldn't see anything. And it's the most shocking thing in the world to somebody, because when they've been using eyes for a long time, they've forgotten they can see. Very shocking thing to people is to get back three feet back of their heads and look around and find out the walls are really there and the floor is really there and people are really around that they can see. This is a very shocking state of affairs.

They could before say, "Well, it's just because the body sees this sort of thing is why I see it and I need a body in order to see it." But if we take them three feet back of their heads and clear up their own personal perception, why, they suddenly realize that they couldn't have seen anything through these optic nerves called eyes, unless it'd been there. All eyes really do for somebody is cloud up his vision. And then he hangs glasses on. You know, and he looks at everything with these glasses and then his eyes get a little weaker, they say. I don't know how his eyes get weak, they're not lifting anything. But they get weaker, so he gets another set of glasses, you know. And he gets trifocals and quadrifocals and keeps adding glasses out here till he looks like Norbert Wiener up at MIT.

Glasses, glasses, glasses. What are these glasses doing? Well, they're not–they–first place, the fellow's vision is being wobbled all around by the eyeball. And the eyeball is a little too flat here or a little too long there, and so that twists incoming rays to this individual out of shape. You see?

Now, if you put a pair of glasses in front of that so the rays will be out of shape before they hit this shape and so go back into shape, it seems to me you've lost something. Because the fellow's eyes being out of shape now will go further out of shape, and we have to get

stronger and stronger glasses. That's actually all there is to vision. Another thing, this fellow gets three feet back of his head and he says, "I can hear a sound. I'm sure there are some sounds around here. Yes, in fact, I am no longer listening with my ears, I am listening to you from up here in the corner of the room."

And he can ask himself the question at that moment, "Then *what* am I doing with ears? Let's see. There must be some reason to have ears. Well, of course. Of course. It's to keep strong sound waves from hitting me too hard. And the ear can then protect me from being hit by strong or blasting sounds.

"And the reason I have eyes is to keep strong light from burning me up. Here I am, this little tiny energy production unit and I'm very weak." [laughter]

And he gets three feet back of his head and you say, "Get in the light bulb."

The individual feels something like a small firefly or something, you know. He feels like Tinker Bell in *Peter Pan* or something. And he gets into the light bulb. The electricity is going by and you say, "Well, get on the electric line."

"It's red hot."

You say, "Well, get on it anyhow."

"All right." Clonk. "Ha. It tickles." [laughter]

And then he asks himself, "Well, if I need these eyes to protect myself and these ears to protect me, then what am I protecting if I can't be hurt?"

And that is the interesting question in life. But the only thing that you can say *is* an illusion, is pain. An individual can protect something so thoroughly from being hurt that it goes into agony. You get the idea?

He gets the belief that something can be hurt or that something *can* hurt. And don't tell some neurotic person that his headache is just an illusion because he just believes it is, because although that's true, he's also *forgotten.* That's why he has it. And so it's not true that he can just change his mind and he won't have any pain. In most of the states you find people in, why, they have to change their mind in eighty different directions before pain stops in some area.

7 But nevertheless, he has the idea that he has to protect something, he has to shelter it. And it's very interesting. These people, this 50 percent who do not get back of their heads,

are protecting the body so hard they're killing it. They've got a solid grip on the body. They've usually got it right around the front of the face and they've got it against the back of the head, see. And they've got a beam, an energy beam that they've mocked-up, and they have hold of that body here.

Then they usually have mocked-up another beam and kind of got it in the stomach there. And then life comes along and says, "I'm going to hurt this body. I'm going to get it into . . ." You know, a truck comes along to hit the car.

And the fellow says, "Oh, no. We mustn't hurt this body." *Crunch.* "I'm going to protect it." *Crunch.*

And then if the body is struck, they say, "No. No. This force mustn't go any further," and stops it right there in agony. And holds, then, carefully, so it won't happen again, that whole pain pattern, and says, "Now, there it is. Now it's going to stay that way. That's good." And we have what is called psychosomatic illness.

That's really all there is to psychosomatic illness. It's an awareness of awareness unit capable of producing energy, capable of producing beams, capable of producing or eradicating spaces, operating against a body in such a fashion as to continue any pain which it has. Sounds horrible, doesn't it?

And yet, if you were to find somebody with a bad throat, you would find that this individual is protecting this throat against everything. He's protecting it to its death.

We take somebody who has a chronic sore throat: he's got himself mocked-up a flock of beams–like this–energy beams. This is why it's in the field of physics, by the way, and *never* could have been solved in other fields, because physics is the study of space and energy.

All right. And he's got ahold of this thing and he's saying, "Well, we mustn't let anything touch this. And we don't know why it's hurting, but we mustn't let anything touch this. And I don't know why I can't breathe, but we mustn't let anything touch this!" It's a very interesting study of efforts and counter-efforts.

Well, human behavior is a composite behavior. We look at this awareness of awareness unit controlling a body, the awareness of awareness unit itself influenced by its own machinery, and the body influenced by this reactive mind. And those four pieces make what we call Homo sapiens.

And these four pieces, when we start to split it apart, we get something else. Oh we get something else, definitely. We straighten out this individual's reactive bank–his reactive mind, the stimulus-response mechanism–so it's under his control and we don't any longer have Homo sapiens. I don't know what we've got now–Homo novis or Homo nonpsychologist, I guess. And we would have this individual, then, changed in just this one degree and he would be better for it. All right.

Now we take this awareness of awareness unit and we put him in a condition where he is not terrifically influenced by all this automatic machinery which he himself thinks serves him. (When I say machinery, I mean machinery, too.) And we alter that so it doesn't influence him, we no longer again have Homo sapiens. We have somebody who is less susceptible to illness, we have somebody who is more capable of control or handling things, we've just altered this other factor. And now the odd part of it is, we set this fellow's broken leg and we've still got Homo sapiens. You know, a fellow breaks his leg, we set the broken leg, we've repaired the body, haven't we?

This individual has a bad tumor or something and we cut it out, we've still got Homo sapiens, haven't we? This individual gets frostbite and we cure up his frostbite and we've still got Homo sapiens, haven't we?

Looks to me like the least way to change possible would be to operate upon the body or to work with the body. And so it proves to be true. But of course the body, being an object, can get disarranged and displaced and upset in various degrees and so a medical doctor is necessary to perform mechanical operations on the body. In other words, you've got a body mechanic–is absolutely necessary to the care and handling of these bodies.

But don't think you're going to change or better an individual–you're still going to have Homo sapiens. Of course, you take somebody who is chronically ill and you feed him some penicillin, you fix up his body, he'll feel better. Naturally. But you've still got Joe. You get the idea?

8 In order to change Man you had to do something to either this automatic stimulus-response mind or you had to do something to this machinery that surrounded the awareness of awareness unit or you had to take this awareness of awareness unit back here three feet and have it handle the body from there and at that moment you no longer have Homo sapiens.

So, there were three things that we could have changed and thus altered Homo sapiens. And one more thing of the four, which no matter how much we really changed, we would still have had Homo sapiens. You see that? So the problem–the problem which faced us in Dianetics and Scientology is how do you take Man and not just make him well, how do you take him and put him on a little higher plane? How do you make him more sociable? How do you make him more capable of getting along? How do you make it so that he can control tools and airplanes and other things better?

Well, the way you would do that, you'd have three factors you could work on–but don't work on his body. It takes a long time and you've got the same thing when you finish up.

Well, the fastest way to do it is tell the fellow, "Be three feet back of your head. All right, you there? All right. Now move your right arm. Move your left arm. Move your right leg. Move your left leg. Can you control this body from there?"

"Yeah. Think so."

"All right. Walk it around the room."

What's the direct therapeutic result from doing this, completely aside from ability?

Well, I'll give you an actual case history. A pilot came in one time and he says, "I don't dare tell my flight surgeon because they'll send me to the mental hospital, but lately every time I get into an airplane, I go into terror." And he says, "I have to take hold of my wrist in order to turn on the necessary controls to get the engine on. I'm shaking that bad."

And he said, "And if I turn myself in to the flight surgeon, they'll send me down to the psychopathic ward and that will be the end of me and my career."

So I says, "Well, let's see what we can do about this. Be three feet back of your head."

He was.

I said, "Okay. Now, what are you looking at? Make some copies of it." And went through other routine drills to rather stabilize and get him used to the idea.

And I said, "All right. Now, let's change your mind about being scared."

He says, "Okay."

That was the end of session, actually. And that individual went back and he won a race of fast airplanes. Now, why didn't this individual immediately go into tremors, fits? Actually, you know, what we're trying to get at is why he's so scared. So the second we would really

touch this reason of why he's so scared, you see, the second he'd really touch that, we know he'd be scared again, wouldn't we?

We've been carefully taught by Freud and others that when we hit that button that's going to change this case, we're going to turn on the dramatization or phenomena which the individual is fighting. We know that, don't we? Only it's not true. This is true only if we're adjusting the thetan's machinery or the body's reactive mind.

We adjust this reactive mind so the old facsimiles of all the crashes, the old copies, energy pictures, patterns of all of the crashes he's witnessed–sure we start to run those out, the individual will go into fits. But we tell him just to change his mind about crashing and what happens? He changes his mind. The wavelength on which these crash pictures are situated goes off, so they disappear. That's very simple. Therefore, it really isn't necessary anymore for a fellow to go around suffering and feeling horrible and feeling very upset and getting into–you know, he gets afraid of things, so we have to make him afraid of things in order to make him well and so on.

9 In modern Scientology, this no longer works this way. All we do is get the individual up to a point where he can change his mind about anything and then have him change his mind.

But an individual has to know he is or has a mind in order to change it. That would seem to be fairly obvious, wouldn't it?

Now, some fellow who doesn't know he has a mind–take Aunt Sophie: she doesn't know she has a mind. You come up to her (and she does have this awful disease called lumbosis) and we say to her, "Now, Aunt Sophie, you change your mind about this, it's all in your head, it's all . . ."

It's not in her head, it's in the small of her back. She knows that.

And we say to her, "Now, Aunt Sophie, it's all in your mind and all you have to do is change your mind about the whole thing and you'll be well." Well, give her all due credit, she'll try to change her mind.

She says, "I don't have lumbosis!" *Erk!*

You say now, "Now, Aunt Sophie, you're not cooperating here. What we want you to do is change your mind about wanting to be ill."

She'll say, "All right, I don't want to be–*ow!*"

What's happening? She is up against the entire control panel of the human body, without knowing where she is or what she's leaning against.

How would you like to operate the switchboards of this city in the dark? Just wander around through a dark room where all the switchboards are located, shoving in switches at random. Would you think that was fun–huh? Providing you could find the handles. That's what Aunt Sophie is doing. And so when she tries to change her mind, she doesn't know whether she's throwing a switch or changing her mind or leaving for China.

Now we tell her, "Now, Aunt Sophie, be three feet back of your head."

So, she goes "Yap." And goes out three feet back of her head and, *"Whew.* What am I doing out here and. . ." She goes through the usual reactions, so forth, only she knows where she is and who she is. She is Aunt Sophie.

Now you say to her, "Change your mind."

So she changes *her* mind. Well, she doesn't change the reactive mind, she doesn't change anything about the body, she just changes her mind. And simply by changing her mind, she'll let go of all of her switchboards. And her lumbosis will turn off. This is fabulous.

But you could gain from this that obviously this is a highly technical subject, Dianetics. A terribly technical subject over here, Scientology. You're darn right! And what somebody had business monkeying around with the mind who didn't know anything about space and energy and matter, I will never know, because it's a study in (1) the considerations an individual makes and (2) in wavelengths, spaces and matter. And we haven't sponsored this law yet, but we're about to sponsor this law where every psychiatrist has got to have a degree as an electrical engineer.

But you see how this could be? If you're handling electrical phenomena, if you are handling the phenomena of space, if you're handling energy manifestations, you certainly should know something about these manifestations and the energy involved. Right?

You should know that energy, for instance, flows between two poles. You'd be surprised how many medical doctors wouldn't know that. One of them–a surgeon–one day, so a young man could walk better, drilled out all the marrow out of his right tibia and put a steel piece of something or other in the leg.

Auditor got hold of this young man and made him change his mind and got him all straight, and the individual could have walked perfectly except he had a piece of steel inside his leg. There wasn't really anything wrong with the steel inside–we had four or five cases like this, by the way–there really wasn't anything wrong with the steel inside this fellow's leg except it was making an electrical current.

Well, that surgeon hadn't counted on that, had he? It was making an electrical current and so there was a constant and continual sensation because the neurons of the body run on electrical current, so you put an electrical current near some neurons, they're going to act. So his foot all the time was doing *this*.

And the auditor audited him and this was all very well and actually got him quite a way up along the line, but there was one thing wrong with this one preclear, just working with just this one person, it was not possible at that moment to change all the electrical laws in the universe. You see, if we could have changed them all just by having this preclear change his mind, why, it would have been a very easy thing to have cured the case. You see how easy it would've been. Of course, your electric lights on your car or everything else, the laws would have been repealed about those, too.

So we've been thinking about making it necessary for anybody fooling around with the body to have a degree as an electrical engineer. We think that would be fitting. They study twelve or fifteen years now to learn how to use an electric shock machine, they might as well go on the additional four or five to learn the laws of electricity.

10 Now, you might get the idea from that we feel our contest is with psychiatry. It isn't. Psychiatry is a joke with us. It's a private joke in the organization. It's kind of a pitiful thing if you go around an institution and find a bunch of patients with broken backs. Yes, electric shock breaks the backs of a great many patients. Causes them to have fits, spasms. Kills about two thousand in America every year, just misapplication of electric shock. And by record, according to psychiatric findings published, has never done anything for any patient yet, beneficial. Psychiatrist says this and yet he goes on using this machine.

I asked one, one time, "What do you use this electric shock machine for?" I started out the conversation–by the way, very interesting–I said, "What's the voltage of that machine?"

And he says, "The what?" [laughter] He says, "I generally turn it up here to number 2."

I said, "Well, what voltage is that?"

We weren't talking the same language. So we just abandoned the whole conversation.

But I asked him, "Now, do you have–do you have a record of how many of these patients have been released because they've been electric shocked? Do you have records about this?"

And he said to me, "Yes. We keep perfect scientific records. You could take a good model from that. You–you could take a good example. You know, you–you ought to really keep scientific records like we do around here, we really keep scientific records." So he says, "Look-a-here, here's one of these records right here. It shows when the patient came in, it shows what they were fed, what was done to them, it shows where they were treated, it shows what nurse took care of them, what doctor took care of it and so forth, and it shows down here when they were released."

And I said, "Well, that's fine. That's swell. Then you keep everything scientific."

He says, "That's right. Scientific."

This guy thought *scientific* meant write it down, orderly, on a piece of paper. That was the definition of being scientific.

That's *not* the definition of being scientific, but anyhow, we looked over his records and I said, in analyzing his records, I said, "Well, it looks here that those patients that you electric shock would have gotten out two or three weeks earlier if they'd never been electric shocked."

And he says, "That's right."

I said, "Wait a minute. How do you know this?"

"Well," he says, "because patients who *aren't* electric shocked get out on the average of three and a half weeks before anybody who *is* electric shocked."

"Oh," I said, "then you electric shock a particular kind of case."

"No, no," he says. "No."

"Well, why do you electric shock these people?"

He says, "Well, it's the law."

"What law?"

He said, "Well, you know, you could be accused of malpractice by not doing the standard and routine thing for a patient which you're supposed to do."

And I said, "Where's the law?"

"Well," he says, "it's a custom."

And I said, "Well, who started the custom?"

He said, "Psychiatrists."

And I says, "What are you?"

And he says, "I'm a psychiatrist."

I began to realize at that moment, in more ways than one, that I was in a sanitarium while I was doing this talking with this individual. I was in his–I was in his private office conducting an investigation of some of his patients. He told me how to be very scientific. But I'm very happy that we're not *that* scientific, because after we've kept a pile of paper like this we generally draw a conclusion. And the conclusion which we draw from the various experiments and the thousands and thousands and thousands of cases run in Dianetics and Scientology is that they work. And that's the tremendous conclusion that we draw. And it is a conclusion.

We are in the interesting position today of having thoroughly validated a system of human improvement, which you could call a psychotherapy, except it's not a psychotherapy since a psychotherapy is something you do to this reactive bank over here. And we're not working with that very much so we could hardly call it a psychotherapy. Of course, that's very confused too. A "psychotherapy" means *soul* treatment. Did you know that? "Psychoanalysis" means analysis of the soul. Did you know that?

That's true. They've just lost the word. They've just kept on using it beyond the time it meant anything. So we have this situation of the individual who is a space-energy production unit and who is capable of controlling matter and controlling his environment. And if we treat this individual directly–since that is the individual–we find immediately, and so does he discover, that he's immortal.

Well, everybody has been saying he's immortal, what's another word for immortal? Indestructible. This individual is indestructible. Things that are indestructible are immortal. But of course he can change his mind and say, "You know, I'm in terribly bad condition." So he is. He's in bad condition.

You see, if he were three feet back of his head and said, "You know, I am in terrible condition," he would then be in terrible condition.

Now he says, "Now, I'm in good condition." He's now in good condition. You see, bang, bang, bang. His ideas stick. In other words, what he says goes!

But the fellow who is lost in a labyrinth of skull, walking round and round and leaning up against switchboards and wondering what's going to happen now, he changes his mind and he doesn't know whether it was him that changed his mind or the switchboard that changed its mind or that one that short-circuited. So he doesn't get a positive result. He says to himself, "I'm very unhappy," and then laughs. Wrong reaction.

He'll say, "I feel bad enough to cry," and laughs. And then he says, "Well, I'm going to tell myself to be hungry now, so I'm going to be hungry," and he laughs. And he gets the idea after while he must be leaning up against a button over here or something that's short-circuiting his orders. You get the idea?

All right. Now this individual three feet back of his head says, "Hungry." Boy, is that body hungry.

He says, "Laugh." It laughs. See? He said, "I'm sad." Sad. Bang, bang.

But he gets inside and lost in the dark, you might say, and leaning up against everything and stumbling over old garbage cans and he doesn't know what he's hitting and what he's not hitting and he gets the idea–after a while he says, "I'm . . . I'm . . . now I'm happy." *Whoob.*

There he goes. He gets the idea that his postulates don't work anymore. He gets the idea that what he says doesn't go. He gets the idea that he's not able, so therefore he can't control anything. So therefore he can't do anything. So apathy, apathy, apathy. Get the idea?

We have him three feet back of his head and we have to coax him along considerably. We have to coax him along. We have to say now do this and do that. An expert auditor runs it on certain drills and gets him more and more alert and more and more alert and more and more capable of seeing the room.

Oh, he does many things when he's in this stage, he's a very–very queasy. He doesn't know whether he is him or whether to believe himself or not or whether this is actually himself back here or whether or not he hasn't just put something back there, but he's fairly sure that he isn't . . . Oh, he's in a terrible state.

Instead of looking over at the wall, what he does is take a big energy picture of the wall and brings it in four or five feet from the wall, you see, and then he looks at that. That's safe,

isn't it? That's a safe thing to do. Looks at this energy picture, only the energy picture is pink. And he gets back in his head again or he opens his eyes and takes a look with his eyes and he looks over at the wall, "Green. And there's a clock up there. And I didn't see the clock. Oh woe, I'm wrong again. Why should I ever go outside? I can't be trusted, I'm unreliable. My mother was right."

So, the auditor has to get him outside again and say, "Take a look at the wall."

Fellow looks at the wall. He knows it's not the wall. The wall–the wall is pink according to that picture. The auditor has to run various drills on him, gets him up to a point of where he really can see–he isn't looking at pictures of what he's looking at. He's got cute little machines. And the machine puts a point over here and takes a look for him and builds a picture. And then *he* looks at the picture. Cute, cute, very cagey. He loves a game. An awareness of awareness unit is nothing if not a sportsman. [laughter]

So, anyhow, you get him cleaned up so he's no longer looking at his own energy pictures and he's no longer surrounded by blackness and strange rockets aren't pouring in front of his face. And he looks over there and he sees just exactly the wall that you can see, with just exactly that clock and that time and everything connected, that's what he sees. And this is a great relief.

And he says to himself after awhile, you know, he says, "It might be, under certain conditions, if I were a good boy and did not abuse the power which has been granted unto me, that possibly, if I kept my nose clean (having no nose, this is possible), what I say might for a very short space of time, if not too thoroughly questioned, go."

And *that* is such a tremendous state of certainty, compared to the certainty of the human race, that there's no comparison.

Now, do you think you would be able to go down to city hall and tell them how to run the government and have them run it that way? Oh, you're not certain that could be done. Well, this guy who can look at the wall figures he can. Get the idea?

He said, "You know, if I took a real interest in it and I went down and I said do so-and-so, believe me, they would." They would too.

12

Only the individual who's looking at the wall doesn't have to be hungry–he can't be hungry for recognition because it's very hard to see an awareness of awareness unit which has no mass and which does not reflect light. That's an interesting fact.

Well, the old stories of ghosts, good fairies, bad fairies, demons, things that go *boomp* in the night, all stem from these mechanics about which I've been talking. They're actually not very technical. I'd say a few thousand years ago much more was probably known about this than Man has known till now. But I'd say that now we know quite a bit about this.

We know more about it than they probably did a few thousand years ago because we know how to restore this awareness of awareness unit to the level of beingness it should attain from where it was. And where was it? It was dead in the head of Homo sapiens, saying, "I am a body. I don't know what switch I'm leaning up against, but one thing I am certain of: if I say something, it won't go. Believe me." That's a rather confirmed opinion. We know in addition to the actual fact, the technology necessary to straighten this up.

Well, within this framework (and I've talked to you about a tremendous breadth here of advancement), within this framework, what do you think–the terrible problem it would be to a practitioner, an auditor, in Scientology to have somebody have a chronic neck ache? You think this would be a problem? Sure wouldn't be.

Somebody who chronically has a cramped foot. That's not a problem. Somebody who has ulcers. That's not a problem. Somebody who has eye trouble. Well, that with some Scientologists can be a problem. Because they get so busy looking out here themselves, so forth, they don't see eyes are necessary and they don't even bother to straighten them out. Or they have already had something happen to their eyes which was physically damaging and they've got to put it back together again and they haven't. That can be a little bit of a problem–perception itself.

But the psychosomatic illnesses, the illnesses which occasion today a great deal of publicity for Foundations to solve them (a little joke between ourselves), have been fairly well solved.

What is more interesting to us–far, far more interesting to us–and the only thing that's interesting to us, really, is that by making Man more alert, by making him much more alert and aware of his environment and able to see his environment and to know who and what is in his environment, that his ability immeasurably rises. And that's what we're interested

in. We're not interested in his ills. There's a different slant. We're not interested in how sick he is or how fast we can cure up something he has. Actually we can cure it up usually so fast that it doesn't even present a good problem. The main thing is, how would we increase his overall and general ability so that he can perform and function far better in the society, be happier himself and actually add something to those in his environment. And that to us would seem to be a worthy goal.

And that in both Dianetics and Scientology is where we try to operate. And the exact modus operandi of that operation is this: we make the individual more alert by making him more aware. And by making him more aware, we make him more able. And when we've done that, we've done practically everything you can do. There's a gradient scale of how able he can get and nobody to date has even vaguely determined the top of this. But with a few hours in Dianetics and Scientology today, the individual usually goes off the top of what we call the "Chart Homo sapiens."

Fixed up a young man the other day in riding a motorcycle. I was a very disappointed fellow right after I did it.

We were out on the desert doing a little bit of racing, individual hurt his ankle. I fixed him up so his ankle didn't hurt. But in the process of fixing up his ankle so it didn't hurt, I made him aware of the desert, stone by stone and his motorcycle, part by part and processed him, what we call auditing, for about, oh, about forty-five minutes, something like that, made him very acutely aware of this motorcycle. And up to that time, I had been able to beat the tar out of him.

Well, it just shows you. I'll have to figure some way to run into him next Sunday, so . . .

Well, the goals of Dianetics and Scientology today is to increase the level of responsibility and ability amongst the peoples of this country and Scientology and Dianetics are winning in this. They have offices on the five continents of Earth today. We have a *great* many people interested in this subject. And the other day we had an interesting thing occur: An individual that you wouldn't have vaguely have thought of knowing anything about Scientology slipped during a television speech and used one of the codified words, which is only to be found in Scientology–Bishop Sheen–so even *he* might be getting more able.

So we have gained a considerable distance into the unknown and made it known. And those of you who would like to come next Wednesday night, and those of you who would like to participate in a little group exercise here this evening after a fifteen-minute break would be very welcome.

Thank you.

GROUP PROCESSING

GROUP PROCESSING 4A
DISC 8
A GROUP PROCESSING SESSION
GIVEN ON 26 JANUARY 1955
60 MINUTES

Want to give you now an hour of what we call Group Processing.

May I give you a little word of warning about this?

Its purpose is to make one more alert. Occasionally as one becomes alert, as I told you in the preceding lecture, one sometimes lets go without knowing he's letting go of various parts of his body. And he'll get a little pain here and a little pain there.

And so don't worry about this, don't bother screaming. There are a lot of Scientologists in our midst here and they don't–they don't get concerned. [laughter] No use screaming.

But as one gets more alert, why, one has a better grip on existence. And that's about all there is to it.

And these are simply exercises to increase one's alertness. They're very simple.

But this word of warning: The fact of the matter is that an individual who sits there and doesn't *do* the exercises may get himself very nicely, to be very technical, fouled up. He may get rather fouled up.

I've seen people sit there and resist doing these things, you know? Resist a little bit more and a little bit more and then all of a sudden, ow! have a bad pain turn on.

Somebody was at one of these meetings and he made it quite plain to a couple of Scientologists present that, well, he didn't want to do any of that "child's play."

But he went home the next day and had all the symptoms of pneumonia. You see, he refused to do the exercises and he sat there and resisted and resisted. The doctor who attended him said very definitely, he would have had pneumonia except he didn't have pneumonia. [laughter] And he was–he was well that night.

But the point is the individual had probably gone on for years resisting this pneumonia. Then he started to resist the processing and there he went.

So these exercises are very, very simple and–very little to do to them and I do all the work actually. So there isn't anything for you to do except right now if you would please, look at the floor.

3 Have you got a floor there?

Audience: Yes.

Well, good.

You sure there's a floor there?

Audience: Yes.

All right.

Now let's feel the floor and find out if there's a floor there.

Good. That's a floor, huh?

Okay. Is that a floor?

Audience: Yes.

Well, fine. Now do you know there's a floor there?

Audience: Yes.

Well now, isn't that a silly exercise. But I imagine there are two or three people present who've just found there was a floor there.

Now let's take a look and see if there isn't a floor there.

Audience: Yes.

Is there a floor there?

Audience: Yes.

Well, good. Is there a floor there?

Audience: Yes.

Fine. Is there a floor there?

Audience: Yes.

Fine. You've reassured me. Now let's look at the right wall. Is there a wall there?

Audience: Yes.

Well, good. Let's take a look over here at the left wall. Is there a wall there?

Audience: Yes.

Well, good. Let's take a look over at that right wall. Is there a wall there?

Audience: Yes.

Well, all right. Let's take a look at the left wall. Is there a wall there?

Audience: Yes.

Well, fine. Now let's take a look at the right-hand side of the stage here. Is that there?

Audience: Yes.

Are you sure it's there?

Audience: Yes.

Well, okay. Are you sure it's there?

Audience: Yes.

All right. Now let's take a look at the left-hand side of the stage. Are you sure it's there?

Audience: Yes.

All right. Is it there?

Audience: Yes.

Well, all right. Is it there?

Audience: Yes.

Well, okay. Is it there?

Audience: Yes.

Well, fine. Is it there?

Audience: Yes.

Well, good. Is it there?

Audience: Yes.

Well, all right. Is there a floor there?

Audience: Sure. Yes.

All right. Is there a floor there?

Audience: Yes.

Well, let's check up on it. Is there a floor there?

Audience: Yes.

Well, fine. Is there a floor there?

Audience: Yes.

Well, good. Let's look over here at the right-hand side of the stage. Is that there?

Audience: Yes.

Well, good. Is it there?

Audience: Yes.

Well, fine. Is it there?

Audience: Yes.

Well, good. Let's look at the left-hand side of the stage. Is it there?

Audience: Yes.

Well, good. Is it there?

Audience: Yes.

Do you know it's there?

Audience: Yes.

Well, all right. Now let's look it over and see whether or not it isn't there.

Audience: It's there.

Is it there?

Audience: Yes.

Is it there?

Audience: Yes.

Well, let's look at it more carefully than that. Are you sure it's there?

Audience: Yes.

All right. What do you see there?

Audience: Wall. Stage.

Well, all right. What do you see there?

Audience: Wall. Stage.

Well, all right. What do you see there?

Audience: Wall. Stage.

Well, so that's what it is. What do you see?

Audience: A wall.

So that's what it is. What do you see?

Audience: A wall.

So *that's* what it is. What do you see there?

Audience: A wall.

So *that's* what it is. What do you see there?

Audience: A wall.

Well, good. So *that's* what you see there. What is it?

Audience: A wall.

Well, good. So that's what it is. What is it?

Audience: A wall.

Well, good. What is it?

Audience: A wall.

Well, fine. Now let's look over here at the right-hand side. What's there?

Audience: A wall.

All right. So that's what it is. What is it?

Audience: A wall.

Well, good. What is it?

Audience: A wall.

Well, good. What is it?

Audience: A wall.

Well, good. What is it?

Audience: A wall.

Well, what is there?

Audience: A wall.

Well, all right. Let's look over here at the left-hand side. What is it?

Audience: A wall.

Well, okay. Let's take a look at it. What is it?

Audience: A wall.

All right. Let's look at the right-hand side. What is it?

Audience: A wall.

Well, okay. What is it?

Audience: A wall.

Well, okay. What is it?

Audience: A wall.

All right. Let's look at the left-hand side. Can you see it?

Audience: Yes.

Well, what is it?

Audience: A wall.

Well, all right. Let's look at the right-hand side. What is it?

Audience: A wall.

Well, okay. What is it?

Audience: A wall.

Well, okay. What is it?

Audience: A wall.

Well, okay. What is it?

Audience: A wall.

All right. Let's look over here at the left-hand side. What is it?

Audience: A wall.

Okay. What is it?

Audience: A wall.

Well, fine. Let's look at the right-hand side. What is it?

Audience: A wall.

Well, fine. Let's look at the left-hand side. What is it?

Audience: A wall.

Well, good. Let's look at the right-hand side. What is it?

Audience: A wall.

Well, okay.

4

All right. Now this is what's known as present time. Let's look around at it.

This is what's known as present time. Now let's take a look at it.

What occupies this present time?

Audience: We do. People.

All right. Now does anything else occupy it?

Audience: Yes. Sure.

Well, let's take a look at it. You find any lions or tigers or anything in it?

Audience: No.

All right. Let's take a good look at it. This is present time. Let's take a look at it.

I'm glad to see you here. This is present time.

Okay. Let's take a look at it. What is it?

Audience: Present time.

All right. Good. Let's take another look at it. What is it?

Audience: Present time.

Well, good. That's fine. What are you looking at?

Audience: Present time.

Good. Is it here?

Audience: Yes.

Are you here?

Audience: Yes.

Well, good. Where are you?

Audience: Here.

Well, okay. Let's check that over. Where are you?
Audience: Here.
Well, let's check that over good now. Let's check it over real good. Where are you?
Audience: Here.
Well, okay. Where are you?
Audience: Here.
Well, okay. Where are you?
Audience: Here.
Well, okay. Where are you?
Audience: Here.
Well, okay. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Now are you sure of that?
Audience: Yes.
Well, all right. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, let's look around. Where are you?
Audience: Here.
Well, where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
All right. Now let's pick another person in the room. Got one?
Audience: Yes.
All right. Where's this person?
Audience: Here.
Okay. Where is that person?
Audience: Here.

Good. Where is that person?
Audience: Here.
Good. Where is that person?
Audience: Here.
Well, good. Where is that person?
Audience: Here.
Well, fine. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: Here. There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Well, good. Where are you?
Audience: Here.
Well, good. Where is that person?
Audience: There.
Check on him.
Touch him. You sure of that?
Audience: Yes.
Is that person there?
Audience: Yes.
All right. Is that person alive?
Audience: Yes.
All right. Is that person there?
Audience: Yes.
Well, good. Is that person alive?
Audience: Yes.
Well, good. Is that person there?
Audience: Yes.
Well, good. Is that person alive?
Audience: Yes.
Well, good. Does that person have a head?
Audience: Yes.
You sure?
Audience: Yes.

Well, fine. Does that person have a head?

Audience: Yes.

Well, good. *Does* that person have a head?

Audience: Yes.

Are you sure that person has a head?

Audience: Yes.

Well, fine. Does that person have a head?

Audience: Yes.

Well, good. Do *you* have a head?

Audience: Yes.

Are you sure you have a head?

Audience: Yes.

Well, fine. Is it your head?

Audience: Yes.

Well, fine. Whose head is it?

Audience: Mine.

Okay. Whose head is it?

Audience: Mine.

Okay. Whose head is it?

Audience: Mine.

Well, okay. Whose head is it?

Audience: Mine.

Okay. Whose body have you got?

Audience: Mine.

Whose body have you got?

Audience: Mine.

Well, good. Whose body have you got?

Audience: Mine.

Well, good. Whose body have you got?

Audience: Mine.

Well, good. Whose body have you got?

Audience: Mine.

Good. Whose body have you got?

Audience: Mine.

Good. Whose body have you got?

Audience: Mine.

Good. Whose body have you got?

Audience: Mine.

Well, good. Whose body have you got?

Audience: Mine.

You sure of that?

Audience: Yes.

Well, good. Are you sure?

Audience: Yes.

Good. Are you sure?

Audience: Yes.

Good. Whose body have you got?

Audience: Mine.

Well, good. Whose body have you got?

Audience: Mine.

All right. Get that person now you checked up on. Whose body has he got?

Audience: His. Hers.

Well, fine. Whose body has he got?

Audience: His. Hers.

Well, good. Whose body has he got?

Audience: His. Hers.

Well, good. Whose body has he got?

Audience: His. Hers.

Good. Whose body has he got?

Audience: His. Hers.

Good. Whose body has he got?

Audience: His. Hers.

Good. Whose body has he got?

Audience: His. Hers.

Good. Whose body has he got?

Audience: His. Hers.

Well, good. Whose body has he got?

Audience: His. Hers.

Good. Whose body you got?

Audience: Mine.

Good. You sure of that now?

Audience: Yes.

You're more sure of that?

Audience: Yes.

Good. Is it your body?

Audience: Yes.

Good. Is it your body?

Audience: Yes.

Good. Whose body *have* you got?

Audience: Mine.

Good. Whose body have you got?

Audience: Mine.

Good. Whose body have you got?

Audience: Mine.

Good. Whose body have you got?

Audience: Mine.

Good. Where is it?

Audience: Here.

Good. Where is it?

Audience: Here.

Good. Where is it?

Audience: Here.

Good. Where is it?

Audience: Here.

Good. Where is it?

Audience: Here.

Good. Where is your body?

Audience: Here.

Good. Where is your body?

Audience: Here.

Good. Where is your body?

Audience: Here.

Oh come on, where is your body?

Audience: Here.

Good. Where is your body?

Audience: Here.

Good. Where is your body?

Audience: Here.

Good. Where is your body?
Audience: Here.
Here, be darned. Good. Where is your body?
Audience: Here.
Where?
Audience: Here.
Where?
Audience: Here!
All right. Where is your body?
Audience: Here.
Well, good. Where's this other person?
Audience: There.
Good. Where's your body?
Audience: Here.
Good. Where's the other person?
Audience: There.
Well, good. Where's your body?
Audience: Here.
Well, good. Where's the other person?
Audience: There.
Well, good. Where's your body?
Audience: Here.
Well, good. Where's the other person?
Audience: There.
Well, good. Where's your body?
Audience: Here.
Good. Where's your body?
Audience: Here.
Good. Where's your body?
Audience: Here.
Good. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Good. Have you got a body?
Audience: Yes.
Good. Have you got a body?
Audience: Yes.
Good. Have you got a body?
Audience: Yes.
Good. Have you got a body?
Audience: Yes.
You sure you got a body?
Audience: Yes.
Well, all right. All right. Where is your body?
Audience: Here.
Well, all right. Where is your body?
Audience: Here.
Good. Where is your body?
Audience: Here.
Good. Where is your body?
Audience: Here.
Good. Where is your body?
Audience: Here.
Good. Where is your body?
Audience: Here.
Good. Where is your body?
Audience: Here.

Good. Where is your body?
Audience: Here.
Good. Where is your body?
Audience: Here.
Good. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where *are* you?
Audience: Here.
Okay. Where *are* you?
Audience: Here.
Okay. Where *are* you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you really?
Audience: Here.
Well, okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
Well now, let's check up on it. Where are you?
Audience: Here.
Well, okay. Where are you?
Audience: Here.
Well, okay. What is it?
Audience: Me. [laughter]
All right.
Okay. Let's look at the right-hand wall.
Audience: Okay.
Okay. Let's look at the left-hand wall.
Audience: Okay.
Okay. Let's look at the right-hand wall.
Audience: Okay.
Okay. Let's look at the left-hand wall.
Audience: Okay.
All right. Let's look at the right-hand wall.
Audience: Okay.
Okay. Let's look at the right-hand wall.
Audience: Okay.
All right. Let's look at the right-hand wall.
Audience: Okay.
All right. Let's look at the right-hand wall.
Audience: Okay.
All right. *Now* let's look at the left-hand wall.
Audience: Okay.

Good. Let's look at the left-hand wall.
Audience: Okay.
All right. Let's look at the left-hand wall.
Audience: Okay.
Good. Let's look at the right-hand wall.
Audience: Okay.
Good. Let's look at the left-hand wall.
Audience: Okay.
Good. Let's look at the right-hand wall.
Audience: Okay.
Good. Let's look at the right-hand wall.
Audience: Okay.
Okay. Let's look at the left-hand wall.
Audience: Okay.
Let's look at the right-hand wall.
Audience: Okay.
Good. Let's look at the left-hand wall.
Audience: Okay.
Good. Let's look at the right-hand wall.
Audience: Okay.
All right. Let's find the floor.
Audience: Okay.
Okay. Where's your right foot?
Audience: Here.
Good. Where's your left foot?
Audience: Here.
Good. Where's your right foot?
Audience: Here.
Good. Where's your left foot?

Audience: Here.
Good. Where's your right foot?
Audience: Here.
Good. Where's your left foot?
Audience: Here.
Good. Where's your right foot?
Audience: Here.
Good. Where's your left foot?
Audience: Here.
Good. Where's your right foot?
Audience: Here.
All right.
What's the difference between them?
Audience: They are in two different places.
Come on, what's the difference between them?
Audience: They are in two different places.
Somebody said they're in two different places—that's right. Okay.
Where's your right hand?
Audience: Here. There.
Good. Where's your left hand?
'Audience: Here. There.
Good. Where's your right hand?
Audience: Here. There.
Good. Where's your left hand?
Audience: Here. There.
Good. Where's your right hand?
Audience: Here. There.
Good. Where's your head?

Audience: Here. There.
Good. Where's your right hand?
Audience: There.
Good. Where's your right foot?
Audience: There.
Good. Where's your left foot?
Audience: There.
Good. Where's your left foot?
Audience: There.
Good. Where's your left foot?
Audience: Here.
Good. Where's your right hand?
Audience: Here.
Good. Where's your right hand?
Audience: There. Here.
Good. Where's your left hand?
Audience: Here.
Good. Where's your right hand?
Audience: Here.
Good. Where's your left hand?
Audience: Here.
Good. Where's your right hand?
Audience: Here.
Good. Where's your left hand?
Audience: Here.
Good. Where's your right hand?
Audience: Here.
Good. Where's your right foot?
Audience: Here.
Good. Where's your left foot?

Audience: Here.
Good. Where's your body?
Audience: Here.
Good. Where's your body?
Audience: Here.
Good. Where's your body?
Audience: Here.
Good. Where's your body?
Audience: Here.
Good. Where's your body?
Audience: Here.
Good. Where's the right-hand wall?
Audience: Over there.
Good. Where's the left-hand wall?
Audience: There.
Okay. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the front of the room?
Audience: There.
Good. Where's the front of the room?
Audience: There.
Good. Where's the back of the room?
Audience: There. Right here.
Good. Where's the front of the room?
Audience: There.
Good. Where's the back of the room?
Audience: There.
Good. Where's the right-hand wall?

Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the front of the room?
Audience: There.
Good. Where's the back of the room?
Audience: There.
Good. Where's the front of the room?
Audience: There.
Good. Where's the back of the room?
Audience: There.
Good. Where's the front of the room?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's your right foot?
Audience: There.
Good. Where's your left foot?
Audience: There.
Good. Where's your right foot?
Audience: There.
Good. Where's your left foot?
Audience: There.
Good. Where's your right foot?
Audience: There.
Good. Where's your left foot?
Audience: There.
Good. Where's your right foot?
Audience: There.
Good. Where's your left hand?
Audience: There.
Good. Where's your left hand?
Audience: There.
Good. Where's your right hand?
Audience: There.
Good. Where's your left hand?
Audience: There.
Good. Where's your right foot?
Audience: There.
Good. Where's your left foot?
Audience: There.
Good. Where's your right foot?
Audience: There.
Good. Where's your left foot?
Audience: There.
Good. Where's your right foot?
Audience: There.
Good. Where's your left foot?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Where's the left-hand wall?

Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the floor?
Audience: There.
Good. Where's your head?
Audience: There.
Good. Where's the floor?
Audience: There.
Good. Where's your head?
Audience: There.
Good. Where's the floor?
Audience: There.
Good. Where's your head?
Audience: There.
Good. Where's the floor?
Audience: There.
Good. Where's your head?
Audience: There.
Good. Where's the floor?
Audience: There.
Good. Where's your head?
Audience: There.
Good. Where's the floor?
Audience: There.
Good. Where's your head?
Audience: There.
Where's the floor?
Audience: There.
Good. Where's the floor?
Audience: There.
Good. Where's your head?
Audience: Here.
Okay. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
All right. Where *are* you?
Audience: Here.
All right. Where *are* you?
Audience: Here.
Okay.
Let's find that person again. Where's that person?

Audience: There.
Okay. Where's that person?
Audience: There. Right there.
Good. Where are you?
Audience: Here.
Good. Is that person alive?
Audience: Yes.
Good. Is he there?
Audience: Yes.
Good. Where are you?
Audience: Here.
Good. Where's that person?
Audience: There.
Good. Where are you?
Audience: Here.
Where's that person?
Audience: There.
Good. Where's *your* body?
Audience: Here.
Where's his body?
Audience: There.
Good. Where's your body?
Audience: Here.
Good. Where's his body?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the front of the room?
Audience: There.
Good. Where's the back of the room?
Audience: There.
Good. Where's the front of the room?
Audience: There.
Good. Where's the back of the room?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's your body?
Audience: Here.
Good. Where's your head?
Audience: Here. Right here.
Good. Where's your body?
Audience: Here. Right here.
Good. Where's your head?

Audience: Here. Right here.
Good. Whose body is it?
Audience: Mine.
Okay. Whose body is it?
Audience: Mine.
Okay. Whose body is it?
Audience: Mine.
Okay. Whose body is it?
Audience: Mine.
Good. Whose body is it?
Audience: Mine.
Good. Whose body is it?
Audience: Mine.
Good. Whose body is it?
Audience: Mine.
Good. Whose body is it?
Audience: Mine.
Good. Whose body is it?
Audience: Mine.
Good. Where's your head?
Audience: Here.
Good. Where's your head?
Audience: Here.
Good. Where's your head?
Audience: Here.
Good. Where's your head?
Audience: Here.
Good. Where's your head?
Audience: Here.
Good. Where's your head?
Audience: Here.
Good. Where's your right ear?
Audience: Here.
Good. Where's your left ear?
Audience: Here.
Good. Where's your right ear?
Audience: Here.
Good. Where's your left ear?
Audience: Here.
Good. Where's your right ear?
Audience: Here.
Good. Where's your left ear?
Audience: Here.
Good. Where's your head?
Audience: Here.
Good. Where's your body?
Audience: Here.
Good. Where's your head?
Audience: Here.
Good. Where's your body?
Audience: Here.
Good. Where are your feet?
Audience: There.
Good. Where's your head?
Audience: Here.
Good. Where are your feet?
Audience: There.
Good. Where's your head?
Audience: Here.
Good. Where's your feet?

Audience: There.
Good. Where's your head?
Audience: There. Here.
Good. Where's your feet?
Audience: There.
Good. Where's your head?
Audience: Here.
Good. Where's your feet?
Audience: There.
Good. Where's your head?
Audience: Here.
Good. Where's your feet?
Audience: There.
Good. Where's your head?
Audience: Here.
Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Fine. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Have you got a head?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Have you got a head?
Audience: Yes.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?

Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where's the floor?
Audience: There.
Good. Where's your body?
Audience: Here.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the back of the room?
Audience: There.
Good. Where's your head?
Audience: Here.
Good. Where's the back of the room?
Audience: There.
Good. Where's your head?
Audience: Here.
Good. Where's the back of the room?
Audience: There.
Good. Where's your head?
Audience: Here.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the ceiling?
Audience: Up there. There.
Okay. Where's the ceiling?
Audience: There.
Okay. Where's the ceiling?

Audience: There.
Okay. Where's the ceiling?
Audience: There.
Okay. Where are you?
Audience: Here.
Okay. Where's the ceiling?
Audience: There.
Good. Where's the floor?
Audience: Down there. There.
Good. Where's the ceiling?
Audience: There.
Good. Where's the floor?
Audience: There.
Okay. How do you feel?
Audience: Fine.
All right.
8 All right. Now let's take a look at the floor.
Audience: Okay.
Now let's take a look at the ceiling.
Audience: Okay.
All right. Now let's pretend that ceiling is below you.
Audience: Okay.
Okay. Let's pretend it's above you.
Audience: Okay. Abhh.
All right. Let's pretend it's below you.
Audience: Okay.
Take a look at it and let's pretend it's below you.
Audience: Okay.
All right. Let's pretend it's above you.
Audience: Okay. Mm-hm.
Good. Let's pretend it's below you.
Audience: Yep.
Let's pretend you're sitting on the ceiling.
Audience: [laughter]
Let's pretend that's the floor up there.
Audience: Okay.
Can you see that as the floor?
Audience: Yes.
Okay. Now let's pretend that you're sitting on the floor.
Audience: Okay.
All right. You've done that?
Audience: Yes.
Well, good. Let's pretend you're sitting on the ceiling.
Audience: Yeah.
Look up at the floor.
Audience: Okay! [laughter]
All right. Let's pretend you're sitting on the floor.
Audience: Okay.
Let's pretend that that's the ceiling.
Audience: Okay.
All right. Let's look up and see the floor.
Audience: [laughter]

Now can you sit on the ceiling comfortably upside down?
Audience: Yes.
Now let's be very comfortable sitting on the ceiling upside down.
Audience: Yeah.
Okay. Can you mock-up a sufficient force to keep you from falling?
Audience: Yes.
All right. Now how does it feel, sitting on the ceiling upside down right here?
Audience: Fine. Good. [laughter]
All right. Now let's pretend you're sitting on the floor right side up.
Audience: Okay.
That easy?
Audience: Yes. No.
Is that easy to pretend that?
Audience: Yes. No.
All right.
Now let's pretend we're sitting on the ceiling and if we fell we would hit the floor.
Audience: [various responses]
That's the floor.
Audience: Okay. Mm-hm. Cool.
All right. Pretend that's the floor below you.
Audience: Yeah.
All right. Let's pretend that's the floor.
Audience: Okay, yeah.
Okay. Let's pretend that's the floor.
Audience: Yeah.
All right. Where's your right foot?
Audience: There.
Good. Where's your left foot?
Audience: There.
Good. Where's your right foot?
Audience: There.
Good. Where's your left foot?
Audience: There.
Good. Where's your right foot?
Audience: There.
Okay. You got any better feeling in these feet?
Audience: Yes.
Have you got two feet?
Audience: Yes.
Can you have three feet?
Audience: No.
All right. Let's—come on, let's, let's have three feet.
Audience: [various responses]
Well, you got a next door neighbor, haven't you? Let's have three feet.
Audience: [laughter] All right.
All right. Now let's have four feet.
Audience: [various responses]
That makes you a quadruped.
All right. Now let's have two feet.

Audience: Okay.
Now let's have three feet.
Audience: Okay.
Now let's have four feet.
Audience: Okay.
Okay. You see what we're doing now? Let's look around and see if we can find that extra foot now. Somebody's foot. Make it ours.
Okay. Let's have two feet.
Audience: Okay.
Three feet.
Audience: Okay.
Okay. Let's have four feet.
Audience: Okay.
How's that? Can you comfortably have four feet?
Audience: Sure. Yes.
All right. Now let's have our two feet.
Audience: Yeah.
Now let's have three feet.
Audience: Yes.
Now let's have four feet.
Audience: Yes. Okay.
Now let's have five feet.
Audience: Ah-hum. Wow!
Now let's have six feet.
Audience: Okay.
Good. Let's have seven feet.
Audience: Okay.
Good. Let's have eight feet.
Audience: Okay.
Good. Let's have two feet.
Audience: Okay.
All right.
Now let's have one head.
Audience: [various responses]
Got that?
Audience: Uh-huh.
All right. Let's have two heads.
Audience: Okay. All right.
Now let's have one head.
Audience: Okay.
Good. Let's have two heads.
Audience: Okay. Mm-hm.
Good. Let's have one head.
Audience: Okay.
Good. Let's have two heads.
Audience: Okay.
Good. Let's have one head.
Audience: Yes. Okay.
Good. Let's have two heads.
Audience: Yes. Okay.
Good. Let's have one head.
Audience: Okay. Yes.
You do that easily?
Audience: Yes.
All right. Let's have two heads.
Audience: Yup. Okay.
You do that real easy?

Audience: Yes.
Well, fine. Then let's have three heads.
Audience: Sure. Yes.
How's that now, huh?
Audience: Fine.
Good. You getting along all right with three heads?
Audience: Yes.
Well, that's fine. Let's have four heads.
Audience: [various responses]
Go on, there are enough heads around here to go around. Let's have four heads.
Audience: All right. Okay.
Can you do that?
Audience: Yes.
You got four heads?
Audience: Yes.
Well, fine. Let's have five heads.
Audience: Okay.
Got them picked out?
Audience: Yes.
All right. Good. Let's have six heads.
Audience: Yes.
Well, fine. Let's have seven heads.
Audience: Okay.
Swell. Let's have eight heads.
Audience: Okay. Yes.
That's very significant.
Audience: [laughter]
Okay. Let's have one head.
Audience: Okay. Wow! [laughter]
Does that feel better?
Audience: Yes.
Well, all right. Let's have two heads.
Audience: Okay.
All right. Let's have three heads.
Audience: Okay.
Good. Let's have four heads.
Audience: Okay.
Fine. Let's have five heads.
Audience: Okay.
Did you do that?
Audience: Yes.
Good. Let's have six heads.
Audience: Yes.
Good. Let's have seven heads.
Audience: Yes.
Good. Let's have eight heads.
Audience: Yes.
Good. Let's have nine heads.
Audience: Okay!
Got it?
Audience: Yes.
Okay. Let's have all the heads in the room.
Audience: Okay. Wow! [laughter]
You got them?
Audience: Yes.
All right. Let's have one head.
Audience: [various reactions]

Is that a relief?
Audience: Yes. Yeah!
All right. Let's have all the heads in the room.
Audience: Ooh. Wow!
Now let's have all the thoughts in all the heads in the room.
Audience: All right. Wow! Yeah! Oh!
Did you do that easily?
Audience: Yes.
All right. Now let's have one head.
Audience: All right.
Now let's have all the thoughts in that head.
Audience: All right.
Okay. Let's have all the heads in the room.
Audience: [various responses]
Fine. Now let's have one head.
Audience: Mm-hm. Okay.
All right. Let's just have one body now.
Audience: Mmm.
Now let's have one foot.
Audience: [laughter]
Okay. Let's have one hand.
Audience: Okay.
Now let's have two hands.
Audience: Mm-hm.
Okay. Let's have two feet.
Audience: Right.

Okay. Let's have two heads.
Audience: [laughter]
Okay. Let's have two bodies.
Audience: Okay. All right.
Okay. Let's have two rooms.
Audience: Yes. got that.
Have you got two rooms?
Audience: Yes.
Huh?
Audience: Yes.
You got two rooms?
Audience: Yes.
Well, fine. Let's have one head.
Male voice: One head and two rooms? [laughter]
That's right. One head. Two rooms.
All right. Now let's have two heads.
Audience: Okay. Yeah.
Now let's have two buildings.
Audience: Sure. Yes.
You got two buildings?
Audience: Yes.
Come on, you got two buildings?
Audience: Yes.
Well, all right. Have you got two buildings?
Audience: Yes.
Well, okay. All right. Now let's get two towns.
Audience: [various responses]

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Let's just have one town now.
Audience: Mm-hm.
You got one town?
Audience: Yes.
All right. Let's have two actual towns.
Audience: Okay.
How's that?
Audience: Fine. Yep.
Two actual towns?
Audience: Yes.
Well, fine. Let's just have one town.
Audience: Mm-hm.
Let's have two towns.
Audience: All right.Uh-huh.
Let's have three towns.
Audience: Okay.All right.
Okay. Let's have one head.
Audience: Okay.
Okay.
Now let's have two states.
Audience: [various responses]
Now let's have one state. Got it?
Audience: Yes.
Let's have one head.
Audience: Uh-huh.
Got it?
Audience: Mm-hm.
All right. Let's have one planet.
Audience: All right.
You got a planet?
Audience: Yes.
Well, good. Let's have two planets.
Audience: Okay.
How's that?
Audience: Okay.
Okay. Let's have one planet.
Audience: Uh-hum.
All right. Let's have two planets.
Audience: All right.
Let's have three planets.
Audience: Okay. Uh-huh.
Let's have one planet.
Audience: Mm-hm.
Let's have one head.
Audience: Okay.
Good. Let's have one sun.
Audience: Okay.
You got it?
Audience: Yes.
Let's have two suns.
Audience: Okay. Sure.
Let's have one sun.
Audience: Yeah.
Let's have two suns.
Audience: Okay.
Let's have four suns.
Audience: Okay.
Let's have eight suns.
Audience: Okay.

Let's have a hundred and twenty-eight suns.
Audience: Okay! Oooh!
Let's have a galaxy.
Audience: Okay! Yeah!
Let's have a universe.
Audience: Okay. Sure.
Have two universes.
Audience: Yes.
Have one universe.
Audience: Yeah.
Have two universes.
Audience: Yes. Okay. All right.
Have one head.
Audience: Yes.
11 Okay. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Fine. Where are you?
Audience: Here.
Fine. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where's this room?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where's the room?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where's the room?
Audience: Here.
Good. Where's your head?
Audience: Here.
Good. Where's the room?
Audience: Here.
Good. Where's the planet?
Audience: Here.
Good. Where's the galaxy?
Audience: Here. [laughter]
Good. Where's the universe?

Audience: Here.
Well, fine. Now where's your head?
Audience: Here.
Good. Where's the room?
Audience: Here.
Good. Where's the building?
Audience: Here.
Good. Where's the planet?
Audience: Here.
Good. Where's the solar system?
Audience: Here.
Good. Where's the galaxy?
Audience: Here.
Good. Where's the universe?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where's the room?
Audience: Here.
Good. Where's your head?
Audience: Here.
Good. Where's the tip of your right ear?
Audience: Here.
Where's the tip of your left ear?
Audience: Here.
Good. Where's the tip of your right ear?
Audience: Here.
Good. Where's the tip of your left ear?
Audience: Here.
Good. Where's the tip of your right ear?
Audience: Here.
Good. Where's the tip of your left ear?
Audience: Here.
Good. Where's the tip of your right ear?
Audience: Here.
Good. Where's the tip of your left ear?
Audience: Here.
Good. Fine. You got that?
Audience: Yes.
All right. Where's the first sun?
Audience: Here.
Good. Where's the second sun?
Audience: Here.
Good. Where's the first sun?
Audience: Here.
Good. Where's the second sun?
Audience: Here.
Good. Where's the first sun?
Audience: Here.
Good. Where's the second sun?
Audience: Here.
Good. Where's the floor?
Audience: Here.
Good. Where's the floor?
Audience: Here.
Good. Where's the right wall?
Audience: There.
Good. Where's the left wall?
Audience: There.
Good. Where's the right wall?

Audience: There.
Good. Where's the left wall?
Audience: There.
Good. Where's the right wall?
Audience: There.
Good. Where's the left wall?
Audience: There.
Good. Where's the right wall?
Audience: There.
Good. Where's the left wall?
Audience: There.
Good. Where's the front of the room?
Audience: There.
Good. Where are you?
Audience: Here.
All right. Let's find that person again.
Audience: All right.
Good. Where's his body?
Audience: There. Here.
Good. Where is his body?
Audience: There. Here.
Good. Where's your body?
Audience: Here.
Good. Where is his body?
Audience: There.
Good. Where's your body?
Audience: Here.
Good. Where's his body?
Audience: There.
Good. Where's your body?
Audience: Here.
Good. Where's his body?
Audience: There.
Good. Where's your body?
Audience: Here.
Good. Where's his body?
Audience: There.
Good. Where's your body?
Audience: Here.
Good. Where's his body?
Audience: There.
Good. Where's your body?
Audience: Here.
Good. Where's his body?
Audience: There.
Good. Where's your body?
Audience: Here.
Good. Where's his body?
Audience: There.
What's the difference?
Audience: [various responses]

Come on, let's pick out some differences in these two bodies.
Audience: [various responses]
Are you outside this person's body?
Audience: Yes.
Are you outside your body?
Audience: Yes. No.
All right.
Let's look at this other person. Are you outside this person's body?
Audience: Yes.
Well, then you're outside a body, aren't you?
Audience: Yes.
You got it?
Audience: Yes.
All right. Where are you?
Audience: Here.
Okay. Where's this person's body?
Audience: There.
Good. Where are you?
Audience: Here.
Good. Where's this person's body?
Audience: There.
Good. Where are you?
Audience: Here.
Good. Where's this person's body?
Audience: There.
Good. Are you outside of it?
Audience: Yes.
Well, come on, let's make sure. Are you outside of this body?
Audience: Yes.
Good. Are you outside of it?
Audience: Yes.
Well, good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?

Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Who are you?
Audience: Me.
Okay. Who are you?
Audience: Me.
Okay. Who are you?
Audience: Me.
Good. Who are you?
Audience: Me.
Good. Who are you?
Audience: Me.
Good

Audience: Yes.
All right. Pick out somebody in the room who's real.
Audience: [various responses]
Somebody real in the room?
Audience: Yes.
Really?
Audience: Yes.
Really is somebody in the room?
Audience: Yes.
All right. Are you real?
Audience: Yes.
All right. Is the floor real?
Audience: Yes.
Okay. Is your head real?
Audience: Yes.
Well, good. Now let's take the head of the person next to you. Is that real?
Audience: Yes.
Is that person alive?
Audience: Yes.
Now are you sure that person is alive?
Audience: Yes.
Well, let's look at him.
Audience: [various responses]
Look at him. Now let me ask you this. Has this person next to you got eyes?
Audience: Yes.
Well, let's look into them and make sure. [laughter] Come on, let's look them over very carefully. What color are they?
Audience: [various responses]
Has this person got eyes?
Audience: Yes.
Well, good. Did you look at them?
Audience: Yes.
All right. Have you looked at them carefully?
Audience: Yes.
You know they got eyes?
Audience: Yes.
All right. Has that person got ears?
Audience: Yes.
Well, let's look them over.
Audience: [various responses]
Now let's find out if you've got ears.
Audience: Sure. Yes.
You got ears?
Audience: Yes.
All right. Has the person next to you got ears?
Audience: Yes.
You sure of that?
Audience: Yes.
Has that person really got ears?
Audience: Yes.
Well, good. Have you got ears?
Audience: Yes.

And that person has got ears?
Audience: Yes.
Have you got two ears?
Audience: Yes.
Has the person next to you got two ears?
Audience: Yes.
Well, you got something in common?
Audience: Yes. [laughter]
Now let's look–let's look at the person next to you and find out if he has a head.
Audience: Yeah.
Has this person got a head?
Audience: Yes.
You sure this person has got a head?
Audience: Yes.
Well, let's look.
Audience: [various responses]
Got a head?
Audience: Yes.
Got eyes?
Audience: Yes.
Got a nose?
Audience: Yes.
Is this person breathing?
Audience: Yes.
Find out.
Audience: [various responses]
This person breathing?
Audience: Yes.
This person is breathing now?
Audience: Yes.
Do you know that?
Audience: Yes.
Are you sure of that?
Audience: Yes.
Okay. Is that person alive?
Audience: Yes.
Is that person real?
Audience: Yes.
Does that person exist?
Audience: Yes.
Is there somebody else alive in the world except you?
Audience: Yes!
No kidding! Are you sure of this?
Audience: Yes.
Absolutely sure?
Audience: Yes. Absolutely!
Well, let's look this person over again. There must be something wrong with this. [laughter] That person alive?
Audience: Yes.
Is he there?
Audience: Yes.
You sure?
Audience: Yes.
Is the person there?
Audience: Yes.
Well, good. Where are you?

Audience: Here.

Well, there are two present. Now let's find another person.

Audience: [various responses]

You got that person now?

Audience: Yes.

Look him over. Is that person alive?

Audience: Yes.

Is that person really alive?

Audience: Yes.

Now does *that* person know you're alive?

Audience: Yes.[various responses]

Come on, you sure of that? Does that person know you're alive?

Audience: Yes.

All right. Does that person know you're alive?

Audience: Yes.

Now you know that person's alive?

Audience: Yes.

Good. There are three people here that are alive, huh?

Audience: Yeah!

Well, does this third person know there are two of you alive?

Audience: Yes.

Let's make sure now. Are you real sure that there are three live people in the world?

Audience: Yes.

Are you sure of this?

Audience: Yes.

All right. Now let's count them. One, two, three.

Audience: [counting along] one, two, three.

All right. Let's count them again. One, two, three.

Audience: [counting along] one, two, three.

Well, fine. Now let's find a fourth person.

Audience: [laughter, various responses]

Good. Is this–is this person alive?

Audience: Yes.

You sure of it?

Audience: Yes.

All right. Is that fourth person alive?

Audience: Yes.

Look at him. Attract his attention.

Audience: [various responses]

Now does that person know you're alive?

Audience: Yes! [laughter]

Now we now have four people alive in the world. Is that right?

Audience: Yes.

Now do you all know the others are alive?

Audience: Yes.

You sure of this?

Audience: Yes.

Are there four people alive in the world?

Audience: Yes.

No kidding. Four people?

Audience: Yes.

Are they all alive?

Audience: Yes.

Have they got feet?

Audience: Yes.

Check it.

Audience: [various responses]

Okay. Have these people all got hands?

Audience: Yes.

Okay. Have these people all got heads?

Audience: Yes.

Have these people all got eyes?

Let's check it.

Audience: Yes.

Let's be sure now. Let's not let this go adrift.

Now you turn around so other people can see whether or not you have eyes. You might have been a fourth person, you know? You turn around.

Audience: [various responses]

You mean there are four people alive now who have similar characteristics?

Audience: Yes.

Well, okay. Where's the floor?

Audience: Here.

Is it alive?

Audience: Yes. No! [laughter]

All right. Have you got four people that are alive?

Audience: Yes.

You got one thing that's not alive?

Audience: Yes.

Well, good. Now let's find another thing that isn't alive.

Audience: Okay. Sure.

And another thing that isn't alive.

Audience: Fine.

And another thing that isn't alive.

Audience: Yes.

Have you got four things that are not alive?

Audience: Yes.

Have you got four things that are alive?

Audience: Yes.

Well, good.

Is there an audience here?

Audience: Yes.

Well, good. Let's look around and find out.

Audience: [various responses]

Did you find them?

Are you present with these people?

Audience: Yes.

Now tell me this frankly, are you hiding?
Audience: No!
Well, all right. Then you're sitting right there, huh?
Audience: Yes.
All right. You're right there in this crowd, huh?
Audience: Yes.
Well, good, good. Are you there?
Audience: Yes.
Good. Are you there?
Audience: Yes.
Good. Is the audience here?
Audience: Yes.
Well, good. Let's look and make sure again. Are they alive?
Audience: Yes.
Are these people all alive?
Audience: Yes.
Well, good. Are these people all alive?
Audience: Yes.
Well, fine. Are these people all alive?
Audience: Yes.
Well, good. Are you alive?
Audience: Yes.
Hey, how did you find out?
Audience: [various responses]
Okay. Where's your right hand?
Audience: Here.
Good. Where's your left hand?
Audience: Here.
Good. Where's the floor?
Audience: Here.
Good. Where's the ceiling?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Okay. Okay.
Now you tell me "Hello."
Audience: Hello.
Hello.
Audience: Hello.
Hello.
Audience: Hello.
Hello.

Audience: Hello.
Hello.
Audience: Hello.
Hello.
Audience: Hello.
Hello.

Audience: Hello.
Hello.
Audience: Hello.
Hello.
Audience: Hello.
Hello.
Audience: Hello.
Hello.
Audience: Hello.
Hello.
Audience: Hello.
Hello.
Audience: Hello.
Hello.
Audience: Hello.
Hello.
Audience: Hello.
Hello.
Audience: Hello.
Hello.
Audience: Hello.
Hello.
Audience: Hello.
Hello.
Audience: Hello.

All right. All right. Now I'm going to tell you "Okay" and you tell me "Okay."
Okay.
Audience: Okay.
Okay.
Audience: Okay.
Okay.
Audience: Okay.
Okay.
Audience: Okay.
Okay.
Audience: Okay.
Okay.
Audience: Okay.
Okay.
Audience: Okay.
Okay.
Audience: Okay.
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Audience: Okay.
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Audience: Okay.
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Audience: Okay.
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Audience: Okay.
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Audience: Okay.
Okay.
Audience: Okay.

Okay.
Audience: Okay.
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Audience: Okay.
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Audience: Okay.
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Audience: Okay.
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Audience: Okay.
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Audience: Okay.
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Audience: Okay.
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Audience: Okay.
Okay.
Audience: Okay.
Okay.
Audience: Okay.
Okay.
Audience: Okay.
Okay.
Audience: Okay.
Okay.
Audience: Okay.
Okay.
Audience: Okay.
Okay.
Audience: Okay.

All right.
Now you tell me "Goodbye" and I'll tell you "Goodbye." Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.

Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.
Audience: Goodbye.
Goodbye.

All right. Now you tell me "Hello" and I'll tell you "Hello."

Audience: Hello.
Hello.
Audience: Hello.
Hello.
Audience: Hello.
Hello.

Oh, I see now. *Oh,* I see. Aha. So that's the way it is.
Well, well, *well.* So that's the way it is.
Well, *that's* the way it is, if you say so
Audience: [laughter]
Well, all right, if you say so, that's the way it is.
That's the way it is if you say so.
Well, you said so, so I guess that's the way it is.
Well, so that's the way it is.
[sigh] So *that's* the way it is.
Audience: [laughter]
So *that's* how it is.
Well, that's how it is. Okay. [sigh]
Audience: [laughter]
So that's how it is. Well, [sigh] all right.
Audience: [laughter]
So that's how it is.
Well, so that's how it is.
Audience: [laughter]
Oh, oh! Is that the way it is?
Audience: [laughter]
Oh! Is that the way it is?
Audience: [laughter]
Oh, gee! Gee! Is that the way it is?
Audience: [laughter]
So that's how it is.
Audience: [laughter]
Well, all right. So that's how it is.
Audience: [laughter]
Okay. So that's how it is.
Audience: [laughter]
Well, all right. So that's how it is.
Audience: [laughter]
Okay. So that's how it is.
Well, that's how it is. Huh?
Audience: [laughter]
So that's how it is, huh?
Well, all right. So that's how it is.
Audience: [laughter]
Okay. That's the way it is.
Audience: [laughter]
All right. That's the way.
All right. That's the way it is.
Okay then, that's the way it is.
All right, then that's the way it is.
Okay? Is that the way it is?
Well, *fine.* That's the way it is.
Okay.
How do you feel?
Audience: Fine. [laughter; applause]
Okay. Thank you.
Did anybody break down?
Audience: [laughter]
Female voice: That's the way it is, Ron.
Okay. Now where's the floor?
Audience: There.
Where's the right-hand wall?
Audience: There.

Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's your next-door neighbor?
Audience: There.
Good. Where are you?
Audience: Here.
Good. Where's your next-door neighbor?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the next-door neighbor?
Audience: There.
Good. Where's your right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's your next-door neighbor?
Audience: There.
Good. Where are you?
Audience: Here.
Good. Where's a third person?
Audience: There.
Good. Where's a fourth person?
Audience: There.
Good. Where's a fifth person?
Audience: There.
Good. Where's a sixth person?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the floor?
Audience: Here.
Good. Where's the ceiling?
Audience: There.
Good. Where's the floor?
Audience: There.
Good. Where's the ceiling?
Audience: There.
Good. Where's the floor?
Audience: There.
Good. Where's the ceiling?
Audience: There.
Good. Where's the floor?
Audience: There.

Good. Where's the ceiling?
Audience: There.
Good. Where's the floor?
Audience: There.
Good. Where's the ceiling?
Audience: There.
Good. Where's the floor?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.

Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the floor?
Audience: There.
Where?
Audience: There.
Well okay, good. Where's the ceiling?
Audience: There.
Good. Where are you?
Audience: Here.
Good. Where's the floor?
Audience: There.
Good. Where's the ceiling?
Audience: There.
Good. Where's the floor?
Audience: There.
Good. Where's the ceiling?
Audience: There.
Good. Where's the floor?
Audience: There.
Good. Where's the ceiling?
Audience: There.
'Good. Where's the front of the room?
Audience: There.
Good. Where's the back of the room?
Audience: There.
Good. Where's the front of the room?
Audience: There.

Good. Where's the back of the room?
Audience: There.
Good. Where's the front of the room?
Audience: There.
Good. Where's the back of the room?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the ceiling?
Audience: There.
Good. Where's the floor?
Audience: There.
Good. Where's the ceiling?
Audience: There.
Good. Where are you?
Audience: Here.
Good. Where am I?
Audience: There.
Good. Where are you?
Audience: Here.
Good. Where am I?
Audience: There.

Thank you. Where are you?
Audience: Here.
Good. Where am I?
Audience: There.
Good. Where are you?
Audience: Here.
Good. Where am I?
Audience: There.
Good. Where are you?
Audience: Here.
Good. Where am I?
Audience: There.
Good. Where are you?
Audience: Here.
Good. Where am I?
Audience: There.
Good. Where are you?
Audience: Here.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.

Good. Where's the right-hand wall?
Audience: There.
Good. Where's the left-hand wall?
Audience: There.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Good. Where are you?
Audience: Here.
Well, why don't you look. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Well, good. Where are you?
Audience: Here.
Good. Do you know you're here?

Audience: Yes.
Well, all right.
Now for the benefit of those who might have been troubled by these very deep cogitations that we've engaged upon, I shall ask you to remember the first of the evening when you came here. You recall that?
Audience: Yes.
All right. Now let's recall something that happened during this session.
Audience: [various responses]
You got it?
Audience: Yes.
Some peculiarity?
Audience: Yes.
All right. Say "Okay" to it.
Audience: Okay.
All right. Say "Okay" to your coming here.
Audience: Okay.
All right. Say "Okay" to anything that happened.
Audience: Okay.
All right. Say "Okay" to your coming here.
Audience: Okay.
All right. Say "Okay" to anything that happened.
Audience: Okay.

Okay. Say "Okay" to any pain you had.
Audience: Okay.
Did you have a pain?
Audience: Yes. No.
Did you get any somatics?
Audience: Yes. No.
All right. Say "Okay."
Audience: Okay.
All right. Say "Okay" to anything that happened this evening.
Audience: Okay.
Say "Okay" to anything that happened.
Audience: Okay.
Okay. Say "Okay" to anything you've forgotten happened.
Audience: Okay.
Say "Okay" to anything you've forgotten happened.
Audience: Okay.
Okay. Say "Okay" to anything that happened.
Audience: Okay.
Did you do that?
Audience: Yes.
All right. Now let's remember your coming here this evening. [laughter] Do you remember that?
Audience: Yes.
Well, say "Okay" to it.
Audience: Okay.

All right. Now let's remember something that happened during the session.
Audience: Okay.
Say "Okay" to it.
Audience: Okay.
All right. Now, fine. Let's remember your coming here this evening.
Audience: Okay.
All right. Did you say "Okay" to it very nicely?
Audience: Yes. Okay.
All right. Now is there a blank spot in this evening?
Audience: Yes. No.
Say "Okay" to it.
Audience: Okay.
Say "Okay" to somebody else's blank spot if you haven't got one.
Audience: Okay. [laughter]
Say "Okay" to their blank spot again. Give them a hand.
Audience: Okay.
Say "Okay" to their blank spot again.
Audience: Okay.
Fine. Say "Okay" to their blank spot again.
Audience: Okay.
All right. Now let's recall something that happened to you—this shouldn't be

too great a strain–something that happened to you during your life.

Audience: [laughter, various responses]

You got it?

Audience: Sure. Yes.

Well, say "Okay" to it.

Audience: Okay.

All right. Now let's look at present time.

Audience: Okay.

Say "Okay" to it.

Audience: Okay.

All right.

Now let's remember what happened to you in your life.

Audience: Okay.

Let's say "Okay" to it.

Audience: Okay.

All right. Let's all say "Okay" to present time.

Audience: Okay.

Let's say "Okay" to the floor.

Audience: Okay.

Say "Okay" to your right foot.

Audience: Okay.

Say "Okay" to your left foot.

Audience: Okay.

Say "Okay" to your right hand.

Audience: Okay.

Say "Okay" to your left hand.

Audience: Okay.

Say "Okay" to your head.

Audience: Okay.

Say "Okay" to *that* wall.

Audience: Okay.

Say "Okay" to the *other* wall.

Audience: Okay.

Say "Okay" to the ceiling.

Audience: Okay.

Say "Okay" to the back of the room.

Audience: Okay.

Say "Okay" to the front of the room.

Audience: Okay.

Say "Okay" to me.

Audience: Okay.

Say "Okay" at me.

Audience: Okay.

Say "Okay" to me.

Audience: Okay.

And now, I can say "Good Night" to you.

Thank you. Thank you.

ALCOHOLISM

LECTURE 5

DISC 9

A LECTURE GIVEN ON 2 FEBRUARY 1955

60 MINUTES

How are you?

Audience: Fine. Fine.

Okay. There were several things I could talk about and had more or less thought of talking about tonight. And I think I'll just compromise and talk about all of them. [laughter] That's very, very unconsecutive, you know, and so forth to lecture on a number of subjects simultaneously, so to speak, but I do that best.

We had scheduled to run tonight–we had scheduled the ads in the paper for this lecture to say, "Curing the Alcoholic." But it would have stacked the place full and I thought, "Oh, ho-hum. It's so much more work, you see, to talk to two or three hundred people than a hundred." [laughter] And so I said, "Well, we won't do it."

Actually, the main reason we didn't do that is because the policy of the Hubbard Dianetic Research Foundation, the Hubbard Association of Scientologists is making the able more able. We are not too fixedly interested in a social problem like the alcoholic, even though we could solve it.

Now, when I say that we could solve it, I am not talking lightly. That is–Oral Roberts over here probably would say, well, he could solve all the alcoholism that ever existed

at any time–probably could cure everybody of alcoholism clear back to 1000 B.C. with the greatest of ease, simply by being the man he is. But we're not quite that good. We are conservative.

Alcoholism became a very, very prominent problem here during last week in Phoenix with the very regretted death of Ira Hayes, who–part of the group who planted the Stars and Stripes on Mount Suribachi–was scheduled for a better fate. The man drank a great deal and in this drinking, neglected to keep himself warm and died of exposure. That was just last week. And the state legislature, now in session, is sponsoring legislation of one kind and another to give aid and assistance to alcoholics. If Ira Hayes has made it possible for the state actively to take interest in alcoholism, then again, he didn't die in vain, as did none of those young men who died on Iwo Jima.

But the main thing about alcoholism and legislation is that we have already learned as a nation, with Lord knows what ardure just a few decades ago, that you cannot legislate alcoholism out of existence. We learned that. And we got instead of alcoholism–perhaps we did lower the incidence of alcoholism and perhaps not–but we certainly did bring into existence the Al Capones and other peoples who made our lives much more interesting during the late twenties until FDR came along and won an election by repealing the works.

Alcoholism cannot be legislated out of existence. And the Arizona State Legislature at this moment is contemplating legislation to the effect that it is going to appoint a committee on alcoholism. And this is a very good move, there is nothing wrong with appointing a committee. But the purpose is to get something done about alcoholism and that does not necessarily entail the appointment of a committee.

The fact of the matter is that the program to help or release or straighten up all the alcoholics in Arizona is not going to be accomplished by the appointment of a committee, because you would have to have, part and parcel of that committee, the technology necessary to do something about the alcoholic. I think that's a rather obvious thing, isn't it? We could appoint thousands of men on a committee, but if they couldn't do anything about alcoholism, then we might as well have stayed home and not come down and written bills. That's the more interesting fact.

It was against alcoholism that the original Volstead Act was leveled and alcoholism never had a better time than during Prohibition. There were more alcoholics and more serious results by reason of overindulgence in spirits than in any time in the nation's history.

So, it was all right to pass a law. But not to have the technologies necessary to take care of alcoholism along with that law, made the law a very laughable thing. Therefore a law passed today to appoint a committee to regulate alcoholism is again an interesting attempt, such as the Volstead Act.

The problem of alcoholism was a problem even to us in the HDRF and HASI as short time ago as 1952 and was a definite problem. The problems of the human mind have been under study in Dianetics and Scientology with the definite goal of doing something about them (may I please point out that strange and peculiar difference from past researches), although all due respect, I honor my fellow co-workers, if I had any. 3

The point is that we have been studying for years now toward the direct goal of actively doing *something* about various social ills and raising the level of ability of the community. And because we have been going directly in the direction of *doing* something, we have accomplished something on that line. It is very, very hard for an individual or a group to actively pursue a study with that exact goal in mind, without achieving some result because of that study.

Now, why do I stress this point? That's because nineteenth-century psychology had no such goal and that's the bitter, horrible truth of the matter.

I have time after time tried to communicate with psychologists along this line of research. It's difficult to do because these men are not educated in scientific methodology or in science. But we've tried to communicate with them, we've tried to work with them and so on and they keep telling us nothing can be done.

Then, may I ask you what are they doing with these millions and millions of dollars which are expended in psychological research if they continue to insist that nothing can be done about these social problems? And if I speak a little vehemently about it, it's because it is with me a bitter point.

A small group here in the United States and in England have been carrying forward the financing of research and investigation into social problems now for about four years.

We have been entirely self-supported and we have made very, very definite gains. We have made these gains because we *intended* to make them and because we would not settle for less than an advance and we had no slightest qualms about adventuring into the field of the unknown and making that advance. But we never told anybody, "Nothing can be done about it." Never told a single soul anyplace. We said instead, "We're doing *all* we can about it."

And maybe our sights are too high and maybe we are too optimistic. But, one, we are not trying to make millions of dollars; two, we are not trying to secure a nice, sinecure post amongst some ivory towers. All we are trying to do is go along and get something done in the field of the humanities so Man can live more happily with Man. And that's all we're trying to do.

And somehow or another we have financed it. Somehow or another we've carried forward these investigations and we've used, in these investigations, something that was never employed before in the field of the human mind–and that was the techniques of atomic and molecular phenomena which you know as nuclear physics.

And because this know-how had become available and because one was not afraid to use this know-how and because one was not afraid to go ahead and actually set a goal and try to meet it, we have made advances. And these advances are today to be found in many parts of the community.

The knowledge which we have accumulated has a habit of going away–no title on it, no tag on it, suddenly winding up somewhere in some magazine article. The *Reader's Digest* is the journal of the American Medical Association, I think, and you sometimes–you sometimes read them in the *Reader's Digest* and so forth.

Big arguments have ensued about prenatal engrams. We discovered prenatal engrams here a few years ago. We don't pay any attention to them anymore–that's just something–it's bric-a-brac phenomena. It's quite interesting and today we have big discussions in several magazines about prenatal influences and so forth. We weren't talking about prenatal influence. We said there were energy pictures a person made while he was yet unborn. And it was an interesting thing, an interesting gimmick. Incredible. Incredible! But they had been found, so we said they'd been found.

And now, just the other day, I received one of the more interesting pieces of literature: a long and learned article on the subject has come back to us from the East on the subject of the influence of the conduct and diet of the mother upon the child and particularly upon the mental qualities and abilities of the child. And a great study has been made of this, according to this article.

Yes, indeed, a great study has been made of this. Years have been invested in studying the human mind and these energy pictures and patterns. So, we are making some progress. What do we care whether there's a title on this or not? Somebody is alerting and finding out a little bit more about Man. That's one of our goals. 4

Now, if we were to sit down and try to monopolize every piece of information which we ever collected and if we were to take this information and carefully say, "Now, look. This piece of information is absolutely sacred and it's not to be distributed to anybody and it's not to be given to anybody and only those people who have a pink cross on the right shoulder will be able to read this information," we would go into a sort of a mysterious sort of a cult and that would be the end of that piece of information.

That's normally what happens to research information–it isn't circulated. But part of our goals is a distribution of this information, we do not care how or along what channels. And what information are we distributing? Simply research and investigation which has been discovered about human mind and behavior.

This was the original goal of psychology by Professor Wundt, I think in Germany in about 1867, something like that, he set this up: a scientific method of studying the human mind. And that was the basis and beginning of psychology. They went away from it. They have not done it.

But the point is, because scientific methodology today in the physical sciences is *methodology*–believe me, it hasn't anything to do with, "Let's turn a couple of rats loose and see whether or not they jump the electric circuit." It has to do with looking at what you're studying, which is a human being. And that is what we have been doing and we have been studying human beings.

Now, the group of Dianetics and the group of Scientology are actually more or less the same group. And these people have been working out amongst the community, many of

them without much credit, a great many of them working without pay. And they have been doing what good they could do, throughout the community, with what they knew.

And we discover here that we have accumulated more technology than we can readily distribute. It takes quite a little while to make what we call an *auditor*–a Scientologist, Dianeticist, a person who can use these processes easily and well, who understands these things well.

Why does it take quite a time? Well, this material has been thirty–oh, it's less than that–about twenty-two years in accumulation. And you have to take a good look at all the material and then having looked at it, you know something about it. So it becomes rather difficult suddenly to say, "Well, Dianetics, this is so-and-so and that's that and you're now an auditor and you can go ahead and *do* something about it." So, we do have actually a profession growing up of people who *know* this material and who can use it easily.

The material, oddly enough, works best in the hands of people who know it. That's an oddity. One might as well say, "Babies are born best when delivered by people who know how to get babies born."

In spite of the fact that we have this specialization, we have this as well right along with it is, we're not *at all* chary about putting out a piece of information. *So* it gets abused, *so* somebody takes this piece of information and uses it wrongly–I'd rather he would use it that way than not know anything about humanity.

And so this group, which we are, has gone forward, doing what we could do in the communities in which we exist. And those communities now stem from Phoenix, but they are in the five continents of Earth–are now well represented in Dianetics and Scientology. We do what we can do in our own communities. We spread what information we can spread around and the funny part of it is, that we can solve today a lot of social problems which were a mystery just four years ago–worse than that, which were a mystery two years ago. So we have been making progress and we are very interested and alert in that progress.

Actually, we're making tremendous progress right in our own group. Somebody was sitting behind the business office about six, eight months ago–I don't know, longer wasn't that–about a year. And he said, "You know," he said, "people in Dianetics and Scientology are the worst-dressed, worst-kept people I ever saw in my life."

Same individual, forgot completely that he had said anything like this, was sitting in the same place the other day and said, "You know, it's a wonderful thing what bright, shiny, clean people Dianeticists and Scientologists are!" [laughter]

Now, we're not quite sure who changed, but we do have the feeling there's probably a little bit of each has occurred. Because as we understand more, we *become* more, of course.

The last thing in the world we would want to do would be to suppress or throw behind any actual science, any actual body of knowledge which made life better for Man. We would not do this. In return, we expect not to be suppressed.

We expect that what we learn should be freely available to Man. The only thing which prevents us from making it more freely available is simply the matter of finance and printing presses, that's all. We would make it much more generally available. We would put books on the bookstand for the little kids to read in school if we had a printing press that would simply run those books. Not to make any pennies off of the schoolkid, but just so maybe he could handle Mama a little better or handle Papa a little better.

And we haven't any starry-eyed goal that one day–one day Earth is going to be a complete golden age from coast to coast, pole to pole, line to line, that everything is going to be sweetness and light throughout Earth. Because there's only one way that could happen, knowing the nature of Man, and that would be for everybody to be dead. And this–this is not desirable.

I had an argument recently with a person who is working for the Atomic Energy Commission. He told me this *was* desirable. I said it wasn't desirable and we were out of communication because we just couldn't agree on this.

But the goal of the physicist in one direction was to–oh, I'd say–there's a cartoon over at California Institute of Technology, which is the cutest cartoon. Sweet. It shows exactly the sublime sentiments and so forth which are felt in some of the halls of learning on some of these subjects. And here is a cartoon of this scientist and he has come up to the front of a class and he is saying, "Gentlemen, at last science has achieved its greatest goal. In this capsule I have an explosive sufficient to blow up the universe." [laughter]

When I read about this newer and better bomb, I think, "Progress, we have inverted." When Man is in very, very good shape, he is willing to let other men live. When he's only mediumly in good shape, why, he's willing to kill everybody off.

And here we have in the field of science, today, a great many advances which are real and tremendous advances. And it would be very strange if a study of humanity engaged upon straight out of the sciences which *are* advancing–not stagnant sciences, but sciences which are advancing, which are developing methodology, mathematics and so forth–if a greater study of humanity itself did not evolve, I would feel, then, that there was no hope for Man at all. If in the vicinity of all he now knows about space and energy, all he now knows concerning the various aspects of mathematics, if he didn't at the same time come into an understanding of himself which was better than he had had, why, there would be no hope for him at all. And the happy part of it is, he *has* come into a better understanding of that. He *has,* right with Dianetics and Scientology.

You see, Dianetics and Scientology aren't anything strange or peculiar which just arrived from Mars. They were developed by Earthmen out of processes and technologies which are known here on Earth. But they come out of a different field than that which previously furnished information about Man. They actually do not come out of the field of philosophy or out of the field of what they used to call the humanities. They come very precisely and directly from the field of the exact sciences. And everything which we know in Dianetics and Scientology is subjected to that same regimen which somebody would use on some new kind of fuel, you know?

You can compromise a great deal with philosophy. A great many old men can sit around and talk about it for a *long* time.

But if you have a lump of fuel, it either burns properly or it *doesn't* burn properly, you see? There's no argument with this. You either have something that works there in that lump of fuel or something that you simply discard and get another lump, better lump of fuel. And the way we're working in Dianetics and Scientology is a little bit hard to understand from the standpoint of philosophy.

People try to philosophize about this and so forth and they try to do other things with it, but the oddity is that it either works or it doesn't work, there's no other argument.

Now, we could either today take a person who is incapable of restraining himself from drinking himself to death and we could take that person and we either make him so he's capable of social drinking or leaving it alone, or we don't. And that's all, you see? We're not even concerned with the morals or mores or morality of alcoholism, we're merely concerned with one alcoholic.

Now, with what we know in Dianetics and Scientology, can we face him this way into better conditions of existence? Or if we work on him, as he quite often does I am sorry to say, in the field of psychoanalysis, do we send him that way and make him worse or does he simply remain as he is? 6

And is it the personality–is it the personality of the person who is auditing him, who is treating him, who is practicing on him? Does this have any influence on it? It has a little bit, not very much today.

A person simply is competent. Some auditors are more imaginative, much more personable than others and they of course get better results. But we just take an auditor, a Scientologist, Dianeticist and we show him to this alcoholic and we say, "All right. Now, Process 82QST. That's the one you're going to run. All right."

Now, does it make him well or does it kill him? And all right, we simply watch the auditing in progress and then we take the result. But the funny part of it is, we will *accept* the result, we won't color it. We may be dissatisfied and say, "Look, we've got to do something *better* for the alcoholic. We've got to do something much better for him, because 82QST, it just, *pshew,* cross that one off. Throw that away."

Now, we've got to do something better for him because the person is right there where he was before and every time he sees a bottle he goes, "*Zuh-zuz-zzzh.*" So therefore it didn't work.

All right. So let's dream up 96285-ST. Take the same auditor, same alcoholic. Okay. Did it work? Oh, fellow can drink now, without compulsively drinking. He can leave it alone and he even starts to support the wife that he thought he had lost about fifteen years ago. All right. That's fine.

So we put that down and we say, "That's all." Okay. Now, let's not get happy about this. Let's not get overenthusiastic. Let's find another alcoholic and another auditor, and give them–"You see that? Okay, sic 'em!" [laughter]

And now this alcoholic, you see, this alcoholic gets better. "Oh," we say, "All right. Let's find another alcoholic, another auditor–9626 . . ." Okay. He gets better.

And we say, "Now we're getting someplace." All right. Another alcoholic, another auditor and the alcoholic. . . . We say, "Well, the devil with that. Cross that one off and dream up something better."

Well, we're at a state today where we can say, with considerable confidence, that 80 or 90 percent of the confirmed alcoholics that we have lying around today in the better and worse bars could be turned into social drinking. Now, we wouldn't say such a thing if we couldn't do it.

It's a very silly thing, you know. A fellow goes out and he says, "You see that boulder? See that big boulder?" Maybe we call this boulder "alcoholism," see. He says, "See that boulder? I could pick that boulder up, throw it over my shoulder and walk away with it!"

And you would say, "Okay, do it!"

He didn't expect that. He'd be a fool. He would immediately have a tendency to drop in your estimation. He's somebody who isn't able to do what he *says* he can do. And so it's a very foolish thing to say you can do something when you can't do it.

Well, Dianetics could today–with Man being as he is, in his political scene and the difficulties of getting an alcoholic to sit quietly for any length of time and so forth–you could probably take care of 65, 70 percent of the alcoholics that there are in the United States today, much less Arizona, given a little appropriation on the line, just to fix it so the auditor who was doing the work didn't die entirely, so he merely became kind of thin. [laughter]

And you could probably do something like this. Just a tremendous bang-up job. Just a–oh, a *tremendous* job. You know, all polished, and win about 65 percent of the alcoholics. And you'd have about 65 percent of these people back in, earning money, taking care of their families and so forth at about two hundred dollars an alcoholic. That's a curious thing, about two hundred dollars an alcoholic. You'd have to do that on an individual basis.

All right. We drop *below* this line now. We drop below this line of two hundred dollars, what else could we do? Well, we could probably make them less difficult to live with for maybe fifteen or twenty dollars apiece by treating them in groups. But it wouldn't be anywhere near as effective, we'd maybe only get 45, 50 percent of them, something like that. Your percentage would quite markedly fall, but we'd still be able to do something like that.

So there is today a technology by which this social problem can be handled.

Well, I'm not talking now, saying that, "Well, we ought to immediately take a couple of Scientologists and go to work on alcoholism and so forth and ought to dedicate our lives to that." I'm just telling you it is there. We'd be very happy to train anybody that walked in, how he could do this and square this around.

But there are many other social problems which I'm afraid are far more important than alcoholism. There are many other social problems.

There is the social problem today of the security of the individual. An individual's security is a much more important thing to the country as a *whole* than this handful of alcoholics.

You see, here's a small group of people who are bad off and it would be a very good thing to remedy this and so forth. But if we paid no attention whatsoever to the bulk of the population of the country–if we paid them no attention whatsoever, why, and we only treated people like alcoholics and we only went around handling people who were–oh, well, let's take another class: people who saw bugs on the wall or people who thought they were being poisoned, something like this, one small group. And we just concentrated on that small group and we left the rest of Man completely alone, you see that we would make no advance.

Why would we make no advance? Well, it's because these small groups are not the groups that are advancing Mankind toward a higher level of survival. The alcoholic–if you restored all the alcoholics in the country, you'd probably only create a little bit of unemployment. You see that?

And if you just took a few of these small groups and you–of various types of illnesses and we simply made those people good, why, maybe if we took *all* these groups, then we really *would* create unemployment. *No.* What about this problem? If you possess, today, technology by which to raise the capability of the individual man and make his security

better, the worst thing in the world you could do would be to specialize completely and utterly upon one minor disease or foible. Because you'd actually be turning your back on the thing that keeps the country running.

Who's that? That's the working stiff. The guy who goes to work every morning, you know? It's all very well for the alcoholic to be sitting over there in the sanitarium or lying dead drunk in the gutter and so forth–he'll be in the sanitarium and be dead drunk in the gutter for an awful long time without altering the economic status of the United States one iota!

No, it's that fellow who is sitting at the desk, that fellow who is down there with a pipe wrench, fixing up those pipes. It's the fellow who is running that–bucking that riveting hammer on the bridges. *That* is the guy who is going to make this country better, if anybody is. And that is the able person.

Well, how able is he? Well, you talk about an elastic word–able. Give you some idea of how elastic it'd be. You know what the requisite for active service in the United States Army was in 1870? They had officers and men on duty who only had one arm, who were dying of tuberculosis, who only had one leg. These men were perfectly capable–one eye. These people were perfectly capable in the eyes of the US Army.

US Army finally decided that these people were a liability to the movement of troops. And so, as the years went by, we began to get regulation as to how healthy you had to be to get shot at. [laughter] The army found out it was *costly*. Now, you take a captain, he only had one eye and he's got tuberculosis and you tell his company to move up and so forth. And he feels tired at that time or he's a bit out of communication and he doesn't move. And the battle has a tendency to go awry.

So the US Army, however, in 1870, considered a complete cripple, you would say, to be a perfectly able soldier. He's an able-bodied soldier.

8 And today, oh it kind of slumped again. But they, today, now that the war is over, why, they have an entirely different view.

During the war, by the way, during the war you'd come in from combat service during the early years of the last war, come in from combat service and they'd say, "Name, age, serial number–breathing. Fit for combat!" [laughter] Every time.

And 1944, they had awful lot of people in the armed services and they didn't have quite the personnel problems that they had before. So they'd come up and, "Blemish on his left cheek. No, hospitalize him." Differences of ability.

Well now, I wonder, today, is it possible–is it possible that we might have an idea that people were able when they weren't?

Let's look at that. The US Army can change that much. How about the fellow who's working today. How about this fellow who is holding down the desk and twisting the pipe wrench and bucking the riveter? Is this man really able? I'd say no. Mostly because his accident level is too high. The number of accidents on a construction job such as Grand Coulee Dam finally even came to the attention of the government. And anything that can attract its attention, you know, must be pretty high!

The people who work at those jobs, normally, in this society at this time, they quit at night and, boy, they're tired. And they drag themselves out in the morning one way or the other and throw a greasy doughnut and a cup of coffee into their stomachs and they're back bucking the riveting hammer and so forth and they're tired. They're not alert as they might be.

And one day, why, somebody is working the crane or turning the valve or shooting letters around in the wrong direction and suddenly they're taken completely by surprise. They're unmanned by something. Their level of alertness is so low that they do not respond to an emergency with sufficient speed to counteract it. And that is the anatomy of an accident. An accident is something which occurs amongst men who are insufficiently alert to have predicted it. And that is an accident.

If you will look back at any time that you yourself have had a–oh, car accident or you've hurt yourself with a hammer and so forth, you really examined the conditions around there, you'd find out, well, you were–you were either excited or you were in a hurry or you were tired or you didn't *look* sufficiently in your environment. And even though the other fellow was really in the wrong and so forth, why, if you'd just been a little bit more, as they say, on the ball, why, nothing would have happened. You would have stopped that much quicker, you would have altered the situation.

Well, how able then, should an able man be? Well, it happens to be almost an infinity of ability. I mean, you can keep on moving this right on up the line. How able can a fellow get?

Well, let's look how unable he can get. Let's look at this alcoholic. Why is he an alcoholic? He's an alcoholic mainly because he has no confidence of any kind in himself or his future. The only organization in the country which heretofore has done anything for this alcoholic has been a very fine organization, Alcoholics Anonymous. And they have been the single potent factor. If the legislature over here were going to pass a bill authorizing and subsidizing Alcoholics Anonymous in the State of California to take full charge of alcoholism, believe me, I would tell you tonight–and tell anybody I had any influence with at all–for heaven's sakes, vote for that bill! Because they are the people who do have a good grip on this situation.

All right. Alcoholics Anonymous has learned that the alcoholic has to be keyed down to a point where he doesn't have to look further than about twenty-four hours ahead. Just get him down to a point where he doesn't have to look at that future and then let's find some kind of job he really can do. No matter how it's–very light it is. Some kind of a job. Because these two factors combine.

This man has no security about the future. He feels that the future at any moment can cave in on him and, therefore, he's so afraid of it that he tries to back off it and drug himself with alcohol. And the other one is, he can't work, anyhow. There's his two most basic difficulties. There are many other difficulties. There's the mechanical thing, that he's always trying to get a full glass in front of him.

He knew he felt all right, by the way, before he emptied that glass. And he feels that if he can just get a full glass in front of him again, he'll be all right. And so here he goes, see?

That's why he keeps drinking obsessively–to get that full glass. This actually is the truth. You can, in Dianetics and Scientology, you can process a man in the direction of getting a full glass in front of him until he can finally achieve it in mock-up or energy image pictures and he'll be almost cured of alcoholism.

Anyway, we have on our scale here of abilities, we have this fellow who has no real security in the future. He knows if he did get a job, he'd just get fired. He knows if he inherited a million dollars, why, it'd all be taken away from him before nightfall. He knows that any good luck which meets him is going to turn into bad luck before it goes any distance.

He knows that he just hasn't got any future. He knows that this girl who says that she is true to him, she is faithful to him, she does want to take care of him and so forth, he knows that she's double-timing him and is no good and two months ahead in the future will leave him. So therefore he doesn't even dare accept her advances in any way.

This fellow is in this kind of state of mind, you see. He just can't live, because if he *did* live, then something horrible would happen. So he makes something horrible happen all the time by keeping drunk. And this is the way you escape it–or do you? All right.

Now, his ability is very poor. Back of him and on a *lower* level, you have the insane. The insane is so incapable of facing life that they are nondirectional about anything they do. They not only can't work, they have no concept of work, and present time is *terror*. It's just terror. And it's not now the *future,* you see, that's bad–it's *right now.* Anything they fear in the future is happening right this moment. Well, there's that person's ability. Well, that person's ability has no security, you see, no ability to work at all.

Here's the alcoholic. He has very, very little tiny of amount of security. He knows that if he sat down alongside of a table, probably–*probably,* but not entirely, that the table and chair would remain there for a short time. Security.

And we come up from there and we take the fellow who is doing light work, who's doing real light work and is kind of sad about it, you know. And he's not making very much money and has lots of–oh, he has neuralgia and psychosomatic problems and other things like this.

And we come on up now to what we would consider today to be the normal workman. He works all day. By the time the middle of the afternoon comes, he's dog-tired. At that moment, he has gotten into the same condition–as far as his security is concerned–as the alcoholic. All the time he's tired he hasn't any real feeling about his security. He's just worn out. His energy level is far too low for him to be optimistic or hopeful or something of the sort.

And he leaves the job–say he's been bucking rivets all day. Well, he was doing all right, right up to about 3:30 and then, you know, he'd keep missing them. And he'd finally, after he almost drops the bucket on his helper and so forth, why, he finally goes home. And now he's all set, you see. This individual is all set, now, he's done his day's work. And he

just wants to be quiet. He wants to have a little something to eat, you know, and he'd like to be kind of quiet.

Of course, he's walked back into an American home. [laughter] Now, of course, he doesn't get a chance to be quiet. So after he's fought with the kids and done this and done that and looked at the TV for a sort of an hypnotized length of time and so on, and he finally goes to bed. And generally it's a little bit late and he has to get up at five o'clock anyhow and five o'clock comes. He's not had six hours sleep and there he is back on the job, but he still feels all right. He's doing okay. He's bucking these rivets and he's doing just fine right up to about 3:20. And he starts missing the rivets and so forth and he feels bad the rest of the day. That's not able.

What contest do you think the US Government has in trying to find people to fly these jet planes today? That's a good index of ability. You know, a few years ago you could take almost any kid and you'll find his reaction time–I say a few years ago, maybe a quarter of a century ago–almost any kid's reaction time was good enough to have handled two jet planes at once. His reaction time isn't that good today. I don't know any particular reason for this. There isn't any particular reason for this, except the reaction time of youth is simply very bad, if you only consider this one factor–juvenile delinquency.

They are involved in too many accidents today. Well, now, no kid is willingly going out and getting into an accident. He's liable to steer close to an accident, but he ought to be fast enough on his reaction time so that after he got close to it and saw how it was, he could pull out of it.

But they don't do that. They go ahead today and have the accidents. Curious. The reaction time factor of the country is dropping, just on this basis alone. The recruiting sergeant of the army, in spite of the fact that he's not being very critical, has a little bit of a rough time today to find able-bodied young men.

 Well, of course, what standard is he working from? He's working simply from the standard the fellow ought to be sound in wind and limb, and be able to go through the hours of drill and hikes and so on necessary to make what they call a soldier. And he knows that below a certain level, this fellow is going to drop. And so he doesn't want people that are going to drop. He'd rather have his army on its feet. And so, what is, however, his finding

in this? Well, actually it's better today than it was in 1938, but it's worse today than it was in 1946. What was the matter in 1938? Well, that's because the families of America had been on relief.

Do you remember the Depression? Does anybody remember the Depression–think that far back? You'll remember that the government had people on a sort of a relief-type of ration, which was very interesting. And it was about as much as the government's life was worth trying to find an army in 1941, '42, simply because the young men who had grown up, had been raised during that Depression, were in *very, very* bad health. Very bad health.

They could not pass an army physical examination. And so the army was settling continually for a lot less than what they wanted. And we entered the war in that unhappy state of existence, which is directly traceable to the *insecurity,* to the inability to work, to the inability to carry on a decent life, which was the lot of the bulk of American workmen between the years of 1930 and 1935.

That nice span in there. That was the "chew the fingernails" span. One didn't know when he left his job, whether or not the factory would still be open tomorrow when he came back. It was an interesting period. Very. And that period reflected directly in the general ability of the populace as a whole, as nicely scored up by the US Army in trying to recruit somebody to fight an actual war.

This "play-soldier" stuff that they go into in peacetime–they've got to fill so many blank files and so forth, they get very choosy about those. But in wartime they've *got* to fill them. And believe me, in many respects, they *had* to fill them.

They sent fellows–they . . . I don't know whether you were there or not, maybe you were, but you would walk up to somebody in a combat zone and he'd be all shot up and out on his feet and so forth. And you'd say, "Ah! One of the boys that's being replaced!" No, you were talking to the top sergeant of the unit that had been assigned to stay there! He was in better shape than the rest of it. It was a pitiful thing.

Well, when we get down to the problem of ability, then we had this big variable. And how able people can get will, to the end of time, probably remain a question. But I can tell you this: that an individual ought to be able to complete a day's work with no slightest

weariness at all and certainly with no lessening of his reaction time, so that he would cause an accident.

You want to know what an accident-prone is? A person who gets too damned tired! That's what an accident-prone is and that's all he is. He's a person who has an exhaustion threshold which is right there. And you all of a sudden make him push too hard on a barrel or you give him too much of an emotional shock or something of the sort and he's so tired, all of a sudden, he just doesn't pay attention and boom! You've got an accident on your hands. It's a wonder they don't have more of them. No, an able workman or an able businessman or an executive or a janitor or anybody else would be a person who could complete his day's work without showing the marks of that toil. That's a simple one, isn't it?

He should be able to complete a day's work without getting tired out as a result thereof. He ought to be able to go home, fight with the kids and win! [laughter] He ought to be able at least to talk back to the TV set. And he ought to be able to get along on six hours' sleep and get up nice and fresh in the morning and be able to fight with the foreman.

This, you would say, would be a pretty able boy. Yeah, but that boy is not terribly numerous in our ranks today. No, you look over industry and you say, "How many people do you have here who have been without an absence from their job for the last year?" And they just look at you blank.

"What *are* you talking about? You're talking about the plant. They've been absent. This fellow has been absent three days, and that guy has . . . this is the champion: he's only been absent three days, from sickness, this last year."

Well, you should have a perfectly decent attendance and you ought to have work done while on the job. How about the executive? How about the executive? What's his ability? What's the ability of this man, sits down at a desk. This is a rough deal anyway. He sits down at a desk and people start chucking pieces of paper at him–particularly the nastier pieces of paper, you know?

I can see his secretary now, going through the list, trying to find out the ornerier letters. You know? She finally finds one that's really cussing him out and says that's all there was in the mail today. [laughter]

Well, he sits there humped over his desk, day in and day out, and he keeps wishing he'd get out for some recreation, get a little exercise and so forth–hammer, pound, hammer, pound.

And this is just routine. He's just going through the routine upsets and miscommunications of modern business. And then one fine day, why, there's a terrific emergency. Glutz and Company is about ready to merge with so-and-so and unless he prevents this, then his own company is going to be swallowed up and it's a big emergency–only that day he's tired. He's not there. He hasn't got the amount of throttle left to make the right decision, just like that. And his decision factor depends again upon his exhaustion factor. How tired is he? Well, that's how bright he is. That's how alert he is.

Well now, brightness and alertness depend upon *confidence,* more than anything else, in one's own ability and future. His ability to get along, his ability to handle energy, his ability to handle effort. If one is fairly confident that he'll survive, he'll live, he'll go up the time track, he'll get into old age one way or the other–and if he doesn't, so what?

This is a hard man to beat. Because he hasn't yet defined for himself how he can be defeated. When he has defined it thoroughly, he's easy to defeat because he can agree with defeat. But the individual who goes along and he knows the future is okay and if it isn't okay, he'll handle it at the time. And he'll do his job now and he'll carry on one way or another. And he can work and if there isn't work to do, he'll create some work to do. This individual would be quite a startling fellow to most manufacturers and most companies today.

And yet, this individual must have been fairly routine in the past in some ages and times of the country, because the country at one time or another has done some tremendous things in the field of human endeavor and it has done them with great enthusiasm and speed. All right.

If we were to attack the social problems of the country today, all we would really have to do is look at, you know, the average guy, the fellow that's doing his job and carrying along, and try to figure out how we could give him a few less headaches and a little less exhaustion, a little more enthusiasm for existence. And what do you think would happen to a country if you did that?

Its whole belief in its security, in itself, its confidence and its general ability to make decisions would markedly improve–if you concentrated on who? On this average guy.

On the guy that is now keeping the wheels of the country running. And *that's* the fellow who needs legislation. That's the man who needs some legislation. Not to make things easier for him. Not to make him toe the line any better, but at least take a little more cognizance of the bright world around him. But how would legislation do it if they didn't have some technology to do it with? It would be impossible, wouldn't it? You could legislate and you could say, "Now, all men who have jobs, over the age of twenty-two, will become more able." Simple. All you had to do was pass the law and put it in the statute books and then arrest anybody who isn't more able.

A fellow by the name of Christophe built a citadel one time by the simple expedient–he'd take a hundred men and he had a big block of stone. And he'd tell these men, "All right, now carry that stone up the cliff." And the hundred men would try to lift it and they couldn't.

And he'd tell his soldiers, "Kill every tenth man." They would. And he'd tell the ninety remaining men, "Pick up the stone and carry it up." They quite often would. But the funny part of it is, when it got down to ten or twelve men, they couldn't, so they got killed, too. You just wouldn't win with law enforcement and laws about being more able–you'd have to have a technology.

Well now, Dianetics and Scientology are not some dream up of, you know, just . . . "Well–got the goal, you know, and we'll have everybody better. We'll legislate that we're all going to be more able now. And then we'll kind of let somebody or other, who knows about it, pick up the rear guard and straighten it all out for us." No, we recognize very clearly the technology to make an able man more able was *utterly* missing. It was completely missing in the society.

Yes, you could pull his teeth, you could make him drink sulfur water, you could give him B_1 shots, but look, by the time you were doing this, this man was already sick! You're not dealing with able men when you're dealing with sick men. You see that?

I am quite justified in saying there just wasn't anything to make him more able, unless of course it was the morale programs that are sometimes carried on in military units, and in industry by chaplains. You know, morale programs: they get baseball teams and, you know, get people more interested in things. Well, but that's not a positive working technology either. It's not entirely positive. It's very *spotty.* Here's this fellow: he does a good job, but he

doesn't like baseball and the morale program calls for baseball. We've missed him, haven't we? Just like that.

All right. So, we were *missing* in this department. Missing in the department of making able men more able. We *could* pick up the people who were sick. We did know how to do something about that. We could give them penicillin and give them a rest cure and operate and do other things one way or the other. But remember, these were sick men and we're not treating the able when we're treating sick men. And these men are not able the moment that they're consistently tired at 3:30. They're no longer *really* able enough to do their job.

So, we had to have something that would take an individual who was just working away and getting along and supporting his family and fighting the kids every night and so forth and we had to figure it out somehow or another so that we could do something for and with this person, so as to get him over the hump of 3:30. And, actually, although that seems to be the *easiest* thing in the world at all, in the final analysis, the technologies of Dianetics and Scientology have reached their highest peak when they're able to do something for that guy. When they're able actually to do something for him.

You see, there's nothing big, glaringly wrong about him. He hasn't got a leg off, you know, that's an obvious thing. He hasn't got tuberculosis. We can *do* things for him with those obvious ones, but how about this: He just gets tired, you know? And he sometimes gets worried about the future. And sometimes he doesn't win when he fights the kids, you know? And he doesn't have really enough energy to go out to a dance at night after he's worked all day. What do you do for this guy?

Well, if Dianetics and Scientology have won in any particular direction at all, they have won right there. We *can* do something for that guy. And the funny part of it is, he doesn't know anything has to be done for him. You see this interesting impasse, right there? 13

Gradually, here and there, he recognizes that he could be more able. He recognizes that some better ability could be his. And when he does, he's liable to come around and say, "Hey! What can you *do* for me?" And he's been perfectly able up to this time. He's been holding down a job. He has been getting tired at 3:30, but he's been in two or three accidents. Life hasn't run entirely smooth for him. And then we start working with him, either in a group or as an individual. And the next thing you know, he doesn't get tired

at 3:30 and he doesn't have accidents any more. And things seem to be going remarkably calmly at home and a lot of things seem to be going better in his immediate vicinity. And his lawn gets mowed now and he washes the car Sundays. And he bought another car and he's made himself, just in our frame of reference, better equipped to handle the future.

Well, that fellow we can really help today. And the funny part of it is, is that is the fellow that it's worthwhile helping. Because if you did something for this guy who is at the same time working for you–and you know, it doesn't matter what bridge he is building out through the length and breadth of this country, he's working for *you*. If we could do something *for* this fellow, why, then we have done something that's never been done before.

So, we can do something for the alcoholic. I daresay Sigmund Freud, so forth, could have done something for the alcoholic–maybe not with the same precision that we can do it. But we can do something for the neurotic, we can do something for the insane. We work in those directions when we have to and we're very pleased to help out all we can in those particular directions. But what's really important is we can do something for this able guy, for this fellow who gets tired at 3:30.

Funny part of it is, he's such a–you know, he's on the go all the time, he doesn't really recognize that he gets tired at 3:30. He just thinks, you know, that he ought to be just a little bit better. If he, you know, if he was just a little bit better, he could get through the day a little bit better and he doesn't quite recognize that he's not getting through the day. This is the fellow we want to have communication with.

When, very recently, one of our people contacted some sales firms here in town, he found that the sales managers and people in the organizations contacted would be quite interested to have the amount of sales and the ability of their particular salesmen increased. And two or three little programs have been started right here, in Phoenix, to do something like that.

But much more important–they haven't really gotten under way yet–much more important, things like this have been done in other parts of the country. And you raise the ability of this sales force. Well, that certainly doesn't mean too much for the society as a whole, or does it?

Here we have a firm, by the way, back in the Middle West–is one case history we do have in this direction, it's quite interesting. This firm had an auditor work with all of its

salesmen for a period of a couple of weeks and, at the end of that time, kept a very accurate sales record and their percentage went up 500 percent. That was very interesting.

Actually that company, today, has actually come to grief because these salesmen are all so good. Everybody got very interested in the tremendous affluence of this company and bought it. But a big joke: The people who bought it had never heard of Scientology, which their former manager had, and when the former manager went out of the company, you see, because it had been bought, these other fellows said, "Scientology. This stuff you're talking about must go." I have to give you a little bit of a guess as to where the sales and action of that corporation will be a year from now. Yes, Scientology must go. That was what was making the company go. He wasn't advised of this.

But making the able more able would be a very worthwhile undertaking. It's hard for people, feeling sympathetic toward the ill and so forth, to recognize that there are others in the country who need help. And the people who really need that help very often don't even realize that they could be helped. But if we've made any goal at all, it would be in the direction of helping those who are already helping us. Thank you very much.

GROUP PROCESSING: PRESENT TIME

GROUP PROCESSING 5A

DISC 10

A GROUP PROCESSING SESSION
GIVEN ON 2 FEBRUARY 1955

58 MINUTES

You realize that I am absolved from all responsibility of any consequences which may occur. Because I did tell you that this is very experimental and probably wouldn't do anything for you and so forth. And you came back anyway, so you see it's on your heads. 2

So what we're going to do now are just some few little minor exercises in alertness.

And if you follow the auditing commands which I give, why, you'll find it very, very simple. And if you don't follow them, but just sit there–now let me repeat that, some people miss that almost always on these Wednesday nights–if you just sit there and say, "Well, that's not for me," you know, and you sit there, tomorrow, tomorrow you've–"I don't know quite what happened." Now, that happens to be a fact.

He isn't here tonight, so I can tell a story. My own father–you know how fathers are–my own father sat at a Congress we had over at the Little Theater last December and he omitted doing about an hour's processing. He sat there and he got interested in watching the people and watching me and so forth and he just omitted doing this. And he didn't come next day to the Congress because he had such a bad cold. And he could not connect this bad cold which he had with having sat there not doing the processes, but saying, "Oh, well," you know, "don't have to worry about it."

So let's just follow these through as best you can, and if you miss some of them that's all right, we can always go back and sweep them up. And you will find these exercises very, very simple.

Now, if you have a pain or something like that–the pain turns on or you get a pain in your eyes as occasionally, once in *a great* while happens, why, don't just cease and desist, you see, from doing the process. What turned it on, will turn it off. And if you get a sudden pain in your head or something like that, don't worry about it, just keep on doing the process and the pain will undoubtedly go away. We're not worried about your psychosomatic ills. What we're mainly concerned with is your alertness with this thing called present time, so let's take a look at it.

Where is present time?

Audience: Here.

Well, let's look around real good. That's good. Where is present time?

Audience: Here.

Is this present time?

Audience: Yes.

Okay. Is it present time?

Audience: Yes.

All right. Is the floor in present time?

Audience: Yes.

Is the chair in present time?

Audience: Yes.

Is that wall in present time?

Audience: Yes.

Is the other wall in present time?

Audience: Yes.

Is the ceiling in present time?

Audience: Yes.

Well, fine. Are you in present time?

Audience: Yes.

Okay. Is the chair in present time?

Audience: Yes.

Good. Is the floor in present time?

Audience: Yes.

Is your head in present time?

Audience: Yes.

Well, let's feel it and find out. Is your head here?

Audience: Yes.

Didn't leave it home?

Audience: No.

All right. Your head is here, huh?

Audience: Yes.

All right. Let's find out if your right shoulder is here.

Audience: Yes.

Your right shoulder here?

Audience: Yes.

Well, good. Now let's find out if your left shoulder is here.

Audience: Yes. Yeah.

Good. Is it here?

Audience: Yes.

Well, good. Let's find out if your right knee is here.

Audience: Yes.

Is that here?

Audience: Yes.

All right. Now let's find out if your left knee is here.

Audience: Yes.

It's here?

Audience: Yes.

Well, good. It's really here, huh?

Audience: Yes.

All right. Let's find out if your right foot is here.

Audience: Yes. Yeah.

Oh, let's be more careful about that. Is your right foot really here?

Audience: Yeah. Yes.

Okay. Now is your left foot here?

Audience: Yes.

Well, good. Your left foot is here, your right foot is here. Is your head here?

Audience: Yes.

It didn't leave?

Audience: No.

All right. Is your right hand here?

Audience: Yes.

Good. Your right hand is here?

Audience: Yes.

Oh, let's find out better than that. Is your right hand here?

Audience: Yes.

Well, why don't you pinch it a little bit and find out.

Male voice: Yeah, it's here.

Is it here?

Audience: Yes.

Huh?
Female voice: Yeah.
It really here?
Audience: Yes.
Oh, that's a big convincer, isn't it? Now let's take the left hand and find out if it's here.
Audience: Yes.
Is it here?
Audience: Yes.
Well, good. Your left hand is here, your right hand is here, your feet's here. My goodness, are you here?
Audience: Yes.
Well, fine. Fine. Is your head here?
Audience: Yes.
Are you here?
Audience: Yes.
Good. Is your head here?
Audience: Yes.
Well, now let's look. Is your head here?
Audience: Yes.
Come on, let's look at your head. Is it here?
Audience: Yes.
All right. All right. Are you here?
Audience: Yes.
Well, if your head is here, then are you here?
Audience: Yes.
Well, all right. If you're here, is your body here?
Audience: Yes.
All right. Are your feet here?
Audience: Yes.
All right. Is this room here?
Audience: Yes.
Good. Am I here?
Audience: Yes.
Well, fine. Are you here?
Audience: Yes.
Thank you.
All right. Now, I'm going to ask you to do a little exercise, which is a very interesting exercise. And that is to have a small spot, a little spot right here out in front of your face, and I want this little spot–I want you to have this little spot say "Hello." Now we got that? 3
Audience: Yeah.
Little spot say "Hello." And every time it says "Hello," you say "Okay." All right.
Now get this little spot and have it say "Hello." Got that?
Audience: Yeah.
Well, fine. Now you say "Okay" to it.
Audience: Okay.
All right. Now have it say "Hello."
Female voice: Hello.

Now you say "Okay."
Audience: Okay.
All right. Now let's just keep that up rapidly. Have the spot say "Hello." And you say "Okay." And the spot say "Hello." And you say "Okay." Okay?
Let's do it.
Audience: Okay.
Tell it "Okay."
Audience: Okay.
You still got it there?
Audience: Yes.
Well, that's fine. Now have it say "Hello." And you say "Okay" some more.
Audience: Okay.
Got it now?
Is that working real good?
Female voice: Uh-huh.
Well, fine. Now have it say–you got that now? That was easy. All right. Now have it say "You can fight." And you say "Thank you."
Audience: [laughter]
All right. Now, you got that? Have it say "You can fight." And you say "Thank you." "You can fight." "Thank you." "You can fight." "Thank you."
Come on, let's do it now.
Audience: Thank you.
Good. Good. Fine. Fine. Now have it say "You can fight." And you say "Thank you."
Audience: Thank you.
Good. Good. That's fine. Let's do it some more.
Audience: Thank you.
Okay. How you making out with this now, huh?
Male voice: Good.
Making out good?
All right. Now let's have this little spot say "You don't have to fight." And you say "Thank you."
Audience: Thank you.
Good. Good.
Audience: Thank you.
Good. How's that, nice and easy?
Female voice: Very easy.
Is it getting easier?
Audience: Yes.
Getting harder?
Female voice: Easier!
All right. Now let's have this little spot back of your head, back here now, and have it say "You don't have to fight." And you say "Thank you" back to it. Okay. Let's do that. 4
Audience: Thank you.

How's that going? Keeping the little spot there real easy?

Audience: Yes.

Huh?

All right. Now let's have this little spot back of your head say "You don't have to fight." And you say "Thank you."

Female voice: Okay.

Audience: Thank you.

Good. Good. Getting easier to do?

Audience: Yes.

All right. Now let's have that little spot–now you got that, that's just fine. All right. Now let's have that little spot say "You can fight." And you say "Thank you."

Audience: Thank you.

That going better now?

Audience: Yeah. Real fine.

That going easier?

Audience: Uh-huh. Yeah.

Huh?

Audience: Mm-hm.

All right. Anybody that's going harder speak up.

All right. Fine. Now got that little spot back there now?

Audience: Yeah.

All right. Now *you* tell it "You can fight." And have *it* say "Thank you."

Audience: You can fight.

Got it real good now?

Audience: Uh-huh.

All right. Now you tell this little spot right back there "You don't have to fight." And it says "Thank you."

Audience: You don't have to fight.

Okay. Is that getting easier?

Audience: Uh-huh.

All right. Fine. Now let's have the little spot back here again in front of your face and you tell it "You don't have to fight." And have it say "Thank you."

Audience: You don't have to fight.

Okay. That's fine. That's real swell. Now let's have that little spot out in front of your face there still, and you say to it now, you say to it now, "You can fight." And have it say "Thank you."

Audience: You can fight.

Come on now, you're giving it permission.

Audience: You can fight.

Okay. How's that going now, huh?

Audience: Fine.

Is that getting real easy?

Audience: Yeah.

Well, swell. You don't suppose the floor is still here, do you?

Audience: Yes.

All right. Is your chair still here?

Audience: Yes.

All right. Is your right shoulder still here?

Audience: Yes.

Good. Is your left shoulder still here?

Audience: Yes.

Good. Is your head still here?

Audience: Yes.

Fine. Is your right foot still here?

Audience: Yes.

Good. Your left foot still here?

Audience: Yes.

Swell. Is your right hand still here?

Audience: Yes.

Good. Is your left hand still here?

Audience: Yes.

All right. Now, you must be here then.

All right. Now we're going to do a little exercise into the future, a little exercise in the future.

Now, you're going to say to yourself, now, "My right hand will still be here in five seconds." And then I'm going to count them out. Say it.

Audience: My right hand will still be here in five seconds.

And two and three and four and five. Check it.

Audience: Here. Still here!

Okay. Now say to yourself "My left hand will be here in five seconds."

Audience: My left hand will be here in five seconds.

And two and three and four and five. Check it.

Audience: Yes. Uh-huh.

Is it there?

Audience: [various responses]

Hey, what do you know.

All right. Now say to yourself, "I will be here in ten seconds."

Audience: I will be here in ten seconds.

And two and three and four and five and six and seven and eight and nine and ten. Are you here?

Audience: Yes!

Well, good. You were right then.

Male voice: Yeah.

Well, fine. Now say "My right hand will be here in five seconds."

Audience: My right hand will be here in five seconds.

And two and three and four and five. Check it.

Audience: Yes. Yep.

Well, good. All right. Say "My left hand will be here in five seconds."

Audience: My left hand will be here in five seconds.

And two and three and four and five. Check it.

Audience: Yep. Yes.

Is it there?

Audience: [various responses]

Well, good. Now say to yourself, very determinedly, "I'm going to be here in ten seconds."

Audience: I'm going to be here in ten seconds.

And two and three and four and five and six and seven and eight and nine and ten. Check it.

Audience: Yep. Yeah.

Well, you were right again, huh?

Audience: Yes!

Gee, we can get five and ten seconds into the future real good. Okay. That's real good. Did anybody have any difficulty doing that?

6 All right. Now I'm going to ask you a question which is in a process which we call Straightwire. I'm going to ask you now a question which has not been run on groups before, but I said this was an experimental process and so I'm going to live up to my word on this.

Now I'm going to ask you to remember something you wouldn't mind forgetting.

Got it?

Audience: Okay. Yes.

All right. Now, let's recall something else you wouldn't mind forgetting.

Audience: Okay.

Got that real good?

Audience: Yes.

Well, good. Now let's get something else you wouldn't mind forgetting.

Female voice: Okay.

Got that now?

Male voice: Oh, yes. Got it.

All right. Now, you got that real well?

Audience: Yes.

Give us something else you wouldn't mind forgetting.

Audience: Okay.

Got it?

Audience: Yes.

Well, fine. Now get something else you wouldn't mind forgetting and then some more things you wouldn't mind forgetting.

Gotten them?

Audience: Mm-hm.

Have you gotten them really?

Audience: Yeah. Yes.

Real good?

Audience: Yes.

You got some things you wouldn't mind forgetting, huh?

Audience: Uh-huh. Yes.

Well, fine. Now we've got a slightly different one. Give me some things you wouldn't mind other people forgetting about you.

Let's just check off a few of them. Things you wouldn't mind others forgetting about you.

All right. That's fine. Now let's get some more things you wouldn't mind others forgetting about you.

Okay. That's real fine. Now let's pick out one person–one person who is your favorite nemesis. You know, the one person who is responsible for everything that ever happened to you, the one person that's the downfall of your life. The one person that made you as you are today. You got that?

Audience: Yes.

Just pick one out now, let's pick one out. Got one?

Audience: Yes.

All right. Now let's get some things you wouldn't mind this person forgetting about you.

Audience: [laughter]

All right. Let's get some more things you wouldn't mind this person forgetting about you. Now you know what person it is, now don't change your mind. Don't change your mind, ever.

Okay. All right. That's real good. That's real good.

Now let's get some things you wouldn't mind forgetting about this person. Same person. Things *you* wouldn't mind forgetting about this person.

Getting that real easy?

Well, let's get some more things you wouldn't mind forgetting about this person.

Oh, you're really getting some now, huh?

Female voice: Uh-huh.

Well, fine. All right. Now let's play it the other way too, and this same person, now, let's get some things you wouldn't mind this person forgetting about you. 7

Some specific things now.

Getting those real easy?

Female voice: Mm-hm.

Well, fine. Are you working with this person easier now?

All right. Now let's get some things you wouldn't mind forgetting about this particular person.

Okay. You got some of them now, real good, hm?

Female voice: Mm-hm.

All right. Now let's play it the other way around. Now let's recall some things or get some things that you wouldn't mind this person forgetting about you. Same person.

Some more things you wouldn't mind this person forgetting about you.

All right. Fine. Now say "Okay" to all those memories.

Audience: Okay.

All right. Say it again to all those memories.

Audience: Okay.

And again, to all those memories.

Audience: Okay.

Okay. And again to all those memories.

Audience: Okay.

All right. And again to all those memories.

Audience: Okay.

All right. Now let's have all those memories say "Okay" to you.

Audience: [laughter]

And have them say all–"Okay" to you again.

Good. And have those memories say "Okay" to you again.

Fine. Now *you* say "Okay" to those memories.

Audience: Okay.

All right. And say "Okay" to them again.

Audience: Okay.

Good. And say "Okay" to them again.

Audience: Okay.

Good. And say "Okay" to them again.

Audience: Okay.

All right. Now say "Okay" to that person wherever he may be–she may be.

Audience: Okay.

Say "Okay" to that person again.

Audience: Okay.

All right. Get the idea of that person saying "Okay" to you.

Audience: Okay.

All right. Now you say "Okay" to that person.

Audience: Okay.

Get the idea of that person saying "Okay" to you.

All right. Say "Okay" to that person.

Audience: Okay.

All right. Get the idea of that person saying "Okay" to you.

Got it?

Audience: Mm-hm.

All right. Now let's have that person, wherever that person may be, simply say in your direction, "Okay, okay, okay, okay," many, many times.

All right. Now you say "Okay" to that person many, many times. Go on, say it aloud.

Audience: Okay.

Got it?

Audience: Okay.

All right. How do you feel?

Audience: Fine.

Let's find the floor.

Find a chair.

Good. Let's find the floor.

Good. Let's find the chair.

Audience: Okay.

Good. Let's find the floor.

Good. Let's find the chair.

Audience: Okay.

Good. Let's find the floor.

Good. Let's find the chair.

Audience: Okay.

Good. Let's find the floor.

Good. Let's find the chair.

Audience: Okay.

Good. Let's find the floor.

Good. Let's find the chair.

Audience: Okay.

Good. Let's find the floor.

Good. Let's find the chair.

Audience: Okay.

Good. Let's find the floor.

Fine. Let's find the chair.

Audience: Okay.

Good. Let's find the floor.

Good. Let's find the chair.

Audience: Okay.

Good. Let's find the floor.

Good. Let's find the chair.

Audience: Okay.

Good. Let's find the floor.

Good. Let's find the chair.

Audience: Okay.

Good. Let's find the floor.

Good. Let's find the chair.

Audience: Okay.

Good. Let's find the floor.

Good. Let's find the chair.

Audience: Okay.

Good. Let's find the floor.

Good. Let's find the chair.

Audience: Okay.
Fine. Let's find the floor.
Good. Let's find the chair.
Audience: Okay.
Good. Let's find the chair.
Audience: Fooled us. [laughter]
Good. Let's find the floor.
Good. Let's find the chair.
Audience: Okay.
Good. Let's find the floor.
Good. Let's find the chair.
Audience: Okay.
Good. Let's find the floor.
Good. Let's find the chair.
Audience: Okay.
Good. Let's find the floor.
All right. Did you do that?
Audience: Yes.
Is that real easy to do now?
Audience: Yes.
Anybody got any aches or pains?
Audience: No.
Aw, gee, no aches or pains?
Female voice: No.
None?
Audience: No. None.

9 All right. Now we'll just show you, we'll just show you you were wrong.
Find your right ear.
Find your left ear.
Audience: Okay. Yeah.
Good. Find your right ear.
Audience: Okay.
Good. Find your left ear.
Audience: Okay.
Good. Find your left ear.
Audience: Okay. [laughter]
Good. Find your right ear.
Audience: Okay.
Good. Find your left ear.
Audience: Okay.
Good. Find your left ear.
Audience: Okay.
Good. Find your right ear.
Audience: Okay.
Good. Find your right ear.
Audience: Okay.
Good. Find your left ear.
Audience: Okay.
Good. Find your right ear.
Audience: Okay.
Good. Find your left ear.
Audience: Okay.
Good. Find your right ear.
Audience: Okay.
Good. Find your left ear.
Audience: Okay.
Good. Find both ears.
Audience: Okay.
Okay. Find the floor.
That was real easy to do wasn't it? Real easy to do.

Female voice: Sure.
But that's not the half of it. Now without your hands, without your hands, and with your attention only, find your right ear.
Audience: Okay.
All right. Find your left ear.
Audience: Yep. Okay.
Okay. Find your right ear.
Audience: Okay.
You do that?
Audience: Yeah. Uh-huh.
Good. Find your left ear.
Audience: Okay.
All right. You give me an "Okay" when you've done so.
Audience: Okay.
All right. Find your left ear.
Audience: Okay.
All right. Find your right ear.
Audience: Okay.
All right. Find your left ear.
Audience: Okay.
All right. Find your right ear.
Audience: Okay.
All right. Find your left ear.
Audience: Okay.
All right. Find your right ear.
Audience: Okay.
Okay. Find your left ear.
Audience: Okay.
All right. Find your right ear.
Audience: Okay.
All right. Find your left ear.
Audience: Okay.
All right. Find your left ear.
Audience: Okay.
Okay. Find your right ear.
Audience: Okay.
Okay. Find your left ear.
Audience: Okay.
All right. Find your right ear.
Audience: Okay.
Okay. Find your left ear.
Audience: Okay.
All right. Find your right ear.
Audience: Okay.
All right. Find your left ear.
Audience: Okay.
All right. Find your right ear.
Audience: Okay.
All right. Find your left ear.
Audience: Okay.
All right. Find your right eye—no hands.
Audience: Okay.

Okay. Find your left eye.
Audience: Okay.
All right. Find your right eye.
Audience: Okay.
All right. Find your left eye.
Audience: Okay.
All right. Find your right eye.
Audience: Okay.
All right. Find your left eye.
Audience: Okay.
All right. Find your right eye.
Audience: Okay.
All right. Find your right eye.
Audience: Okay.
Right eye?
Audience: Yes.
All right. Find your left eye.
Audience: Okay.
Okay. Find your right eye.
Audience: Okay.
All right. Find your left eye.
Audience: Okay.
All right. Find your right eye.
Audience: Okay.
All right. Find your left eye.
Audience: Okay.
All right. Find your right eye.
Audience: Okay.
All right. Find your left eye.
Audience: Okay.

All right. Find your right eye.
Audience: Okay.
All right. Find your left eye.
Audience: Okay.
Okay. Find your right ear.
Audience: Okay.
All right. Find your left ear.
Audience: Okay.
Okay. Find your right ear.
Audience: Okay.
All right. Find your left ear.
Audience: Okay.
All right. Find your right ear.
Audience: Okay.
All right. Find your left ear.
Audience: Okay.
All right. Find your right ear.
Audience: Okay.
Okay. How are you doing?
Audience: Fine.
Got any pains?
Audience: No.
Feel good?
Female voice: Feel good.

Real easy?
Audience: Sure. Yes.
10 All right. Now let's look yourself over very, very carefully and find out if there's anything around that you could have.
Audience: Yes. Yep.
Anything that you could have in your vicinity or on your person–do you have anything you could really have?
Audience: Sure. Mm-hm.
All right. Let's find some more things you could have.
Audience: Okay.
All right. Let's find some more things you could have.
Audience: Okay.
Okay. Let's find some more things in the room you could have.
Audience: Okay.
All right. Let's find some more things in the room you could have–you know, under certain conditions.
Audience: [laughter]
Let's find some more things in the room you could have.
Anybody found any yet?
Audience: Yeah.
All right. Let's find some more things in the room you could have. You're in the room, too, you know.

Good. Let's find some more things in the room you could have.
All right. That real easy?
Audience: Yes.
Okay. Now what part of your past could you own?
Male voice: All of it.
Let's look it over and find one item. Find out whether or not you could own it.
And let's find some more things in your past that you could have.
Good.
Now let's find some more things in your past that you could have.
Find some?
Audience: Mm-hm.
Well, good. Now let's find something in your future that you *will* be able to have.
Let's find some more things that you will be able to have in your future.
Good. Now let's find some more things that you will be able to have in your future.
Okay. Let's find some more things you will be able to have in your future–old musty crust of bread, something.
All right. That's fine. Now let's get some more things you'll be able to have in your future. 11

Now if these things that you're getting are in picture form and they're coming from some direction, every time one goes by, say "Okay" to it too.

Let's get some more things you can have in your future, now.

Male voice: Okay.

All right. That's fine. Now let's find some more things you'll be able to have in your future.

Okay. That's fine. You really getting some now?

All right. Let's find some more things you'll be able to have in your future.

Okay. Let's find some more things you can have about your future.

Some more things you can have in your future.

All right. Now let's find some more things you can have in your future.

12 Okay. That's fine. That's fine.

How are you doing?

Audience: Fine.

Anybody find one thing? Huh? Did you find one thing?

Audience: Yes.

Well, then let's find the floor.

Good. Find the chair.

All right. Is the chair there?

Audience: Yes.

Okay. Is the right wall there?

Audience: Yes.

Okay. Is the left wall there?

Audience: Yes.

All right. Is the right wall there?

Audience: Yes.

Good. Is the left wall there?

Audience: Yes.

Good. Is the right wall there?

Audience: Yes.

All right. Is the left wall there?

Audience: Yes.

All right. Is the right wall there?

Audience: Yes.

Okay. Is the floor there?

Audience: Yes.

All right. Is the chair there?

Audience: Yes.

Okay. Is the right wall there?

Audience: Yes.

Okay. Is the left wall there?

Audience: Yes.

All right. Is the right wall there?

Audience: Yes.

Okay. Is the left wall there?

Audience: Yes.

All right. Is the right wall there?

Audience: Yes.

All right. Is the left wall there?

Audience: Yes.

Okay. Is the right wall there?

Audience: Yes.

All right. Is the left wall there?

Audience: Yes.

All right. Is the right wall there?

Audience: Yes.

All right. Is the left wall there?

Audience: Yes.

Okay. Is the right wall there?

Audience: Yes.

All right. Is the left wall there?

Audience: Yes.

Okay. Is the left wall there?

Audience: Yes.

Okay. Is the right wall there?

Audience: Yes.

All right. Is the left wall there?

Audience: Yes.

Okay. Is the left wall there?

Audience: Yes.

All right. Is the right wall there?

Audience: Yes.

All right. Is the left wall there?

Audience: Yes.

Okay. Is the floor there?

Audience: Yes.

Is your chair there?

Audience: Yes.

Are you there?

Audience: Yes.

Okay. Is there another person in the room?

Audience: Yes.

All right. Let's spot him.

All right. Tell him "Hello."

Audience: Hello.

All right. Now, is there a third person in the room?

Audience: Yes.

Well, let's check it real close.

Okay. Tell him "Hello."

Audience: Hello.

All right. Now, is there a fourth person in the room?

Audience: Yes.

You sure of that?

Audience: Yes.

You sure of that?

Audience: Yes.

Well, tell him "Hello."

Audience: Hello.

Oh, tell them so they know you said it!

Audience: Hello!

Tell them again.

Audience: Hello.

All right. Is there a *fifth* person in the room?

Audience: Yes.

You sure?

Audience: Yes.

All right. Are there five of you here?
Audience: Yes. No.
Well, all right. Is there one person in this room?
Audience: Yes.
Well, check it over.
Audience: You.
All right. Are there two people in the room?
Audience: Yes.
Check it.
Female voice: Say something, Ron.
Okay. Are there three people in the room?
Audience: Yes.
Check it.
Audience: Yes.
Come on, let's check it. Dickens with this bashfulness. Let's check it over, this third person.
Audience: Yes.
You sure of that?
Audience: [various responses]
Well, come on, let's make real sure.
Audience: Yes.
All right. Is there a *fourth* person in the room?
Audience: Yes.
Pick him out. Check it. Check it real good.

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All right. Is there a *sixth* person in the room?
Audience: Yes.
Okay. Check it.
Tell him "Hello."
Audience: Hello.
Tell him "Hello."
Audience: Hi. Hello.
All right. Tell him "Hello."
Audience: Hello.
Okay. Tell the people in the room "Hello."
Audience: Hello!
All right. Tell the people in the room "Hello."
Audience: Hello!
Okay. Tell the people in the room "Hello."
Audience: Hello!
Okay. Tell the people in the room "Hello."
Audience: Hello!
Okay. Tell the people in the room "Hello."
Audience: Hello!
Come on, everybody. Tell the people in the room "Hello."
Audience: Hello!
All right. Tell the people in the room "Hello."

Audience: Hello.
All right. Tell the people in the room "Hello."
Audience: Hello.
Okay. Tell the people in the room "Hello."
Audience: Hello.
All right. Tell the people in the room "Hello."
Audience: Hello.
All right. Tell the people in the room "Hello."
Audience: Hello.
Okay. Tell them "Hello."
Audience: Hello.
All right. Tell them "Hello."
Audience: Hello.
All right. Tell them "Hello."
Audience: Hello.
All right. Tell them "Hello."
Audience: Hello.
All right. Tell them "Hello."
Audience: Hello.
All right. Tell them "Hello."
Audience: Hello.
All right. Say "Okay" now to all those hellos.
Audience: Okay.
More of them.
Audience: Okay.

All right. Now. Now answer me, answer me this: Are there people present?
Audience: Yes.
Are you alive?
Audience: Yes.
Okay. Are they alive?
Audience: Yes.
Find out.
Come on, let's find out.
All right. Are the people in the room alive?
Audience: Yes.
Are you sure?
Audience: Yes.
Okay. Are they alive?
Audience: Yes.
Okay. Are you alive?
Audience: Yes.
All right. How do you feel?
Audience: Fine.
Okay. How are you?
Audience: Fine.
Okay. How are you?
Audience: Fine.
Okay. How are you?
Audience: Fine.
Okay. How are you?
Audience: Fine.
Okay. How are you?
Audience: Fine.

Okay. How are you?
Audience: Fine.
Okay. How are you?
Audience: Fine.
Okay. How are you?
Audience: Fine.
Okay. How are you?
Audience: Fine.
Okay. How are you?
Audience: Fine.
Okay. How are you?
Audience: Fine.
All right. Now you ask me.
Audience: How are you?
Fine.
Audience: How are you?
Fine.
Audience: How are you?
Fine.
Audience: How are you?
Fine.
Audience: How are you?
Fine.
Audience: How are you?
Fine.
Audience: How are you?
Fine.
Audience: How are you?
Fine.
Audience: How are you?
Fine.
Audience: How are you?
Okay.
All right. Are you alive?
Audience: Yes.
Okay. Am I alive?
Audience: Yes.
Okay. Are *they* alive?
Audience: Yes.
All right. Is there a right wall in this room?
Audience: Yes.
Okay. Is there a left wall in this room?
Audience: Yes.
All right. Is there a right wall in this room?
Audience: Yes.
Okay. Is there a left wall in this room?
Audience: Yes.
All right. Is there a right wall in this room?
Audience: Yes.
Okay. Is there a left wall in this room?
Audience: Yes.

Okay. Are there people in this room?
Audience: Yes.
Okay. Is there a right wall in this room?
Audience: Yes.
Okay. Is there a left wall in this room?
Audience: Yes.
Okay. Is there a right wall in this room?
Audience: Yes.
Okay. Is there a left wall in this room?
Audience: Yes.
Okay. Is there a right wall in this room?
Audience: Yes.
Okay. Is there a left wall in this room?
Audience: Yes.
Okay. Is there a right wall in this room?
Audience: Yes.
Okay. Is there a left wall in this room?
Audience: Yes.
Okay. Is there a right wall in this room?
Audience: Yes.
Okay. Is there a left wall in this room?
Audience: Yes.
Okay. Is there a right wall in this room?
Audience: Yes.
Okay. Is there a left wall in this room?
Audience: Yes.
Okay. Is there a right wall in this room?
Audience: Yes.
Okay. Is there a left wall in this room?
Audience: Yes.
Okay. Is there a right wall in this room?
Audience: Yes.
Okay. Is there a left wall in this room?
Audience: Yes.
All right. Is there a left wall in this room?
Audience: Yes.
All right. Is there a left wall in this room?
Audience: Yes.
Okay. Is there a left wall in this room?
Audience: Yes.
All right. Is there a right wall in this room?
Audience: Yes.
All right. Is there a right wall in this room?
Audience: Yes.
Okay. Is there a left wall in this room?
Audience: Yes.

Okay. Is there a right wall in this room?

Audience: Yes.

Okay. Is there a left wall in this room?

Audience: Yes.

All right. Is there a right wall in this room?

Audience: Yes.

Okay. Are you here?

Audience: Yes.

Well, all right. Is anybody else here?

Audience: Yes.

Find out.

Come on, let's find out.

Okay. Is there anybody else here?

Audience: Yes.

Good. Now answer me this "Yes" or "No": Are you the only one in the world?

Audience: No.

You sure of that?

Audience: Yes.

You sure there are other people in the world?

Audience: Yes.

Well, fine. Are they sure you're in the world?

Audience: Yes.

Well, okay. Are you alive?

Audience: Yes.

Well, all right. Are you alive?

Audience: Yes.

Okay. Are you alive?

Audience: Yes.

Okay. Are you alive?

Audience: Yes.

Okay. Are you alive?

Audience: Yes.

Okay. Are you alive?

Audience: Yes.

Okay. Are you alive?

Audience: Yes.

Okay. *Are* you alive?

Audience: Yes.

All right. Are you alive?

Audience: Yes.

Okay. Are you alive?

Audience: Yes.

Okay. Are you alive?

Audience: Yes.

Okay. Are you alive?

Audience: Yes.

Okay. Are they alive?

Audience: Yes.

Okay. Are they alive?

Audience: Yes.

Okay. Are they alive?

Audience: Yes.

Okay. Am I alive?

Audience: Yes.

Okay. Am I alive?

Audience: Yes.

All right. Am I alive?

Audience: Yes.

Okay. Are you alive?

Audience: Yes.

Okay. Are we alive?

Audience: Yes.

Okay. Are we alive?

Audience: Yes.

Okay. Are we alive?

Audience: Yes.

Okay. Are we alive?

Audience: Yes.

Okay. Are we alive?

Audience: Yes.

Okay. Are we alive?

Audience: Yes.

Check it.

Okay. Do you know that for sure now?

Audience: Yes.

You absolutely know that for sure?

Audience: Yes.

Okay. Find the floor.

Okay. Find your chair.

Audience: Yes.

Tell me when you have with an "Okay."

Audience: Okay.

All right. Find the floor.

Audience: Okay.

All right. Is there a chair there?

Audience: Yes.

Okay. Is there a floor there?

Audience: Yes.

All right. Is there a chair there?

Audience: Yes.

Okay. Is there a floor there?

Audience: Yes.

Okay. Is there a chair there?

Audience: Yes.

Okay. Is there a floor there?

Audience: Yes.

All right. Is there a chair there?

Audience: Yes.

All right. Is there a floor there?

Audience: Yes.

All right. Is there a chair there?

Audience: Yes.

All right. Is there a floor there?

Audience: Yes.

All right. Is there a chair there?

Audience: Yes.

All right. Is there a floor there?

Audience: Yes.

All right. Is there a chair there?

Audience: Yes.

All right. Is there a floor there?

Audience: Yes.
All right. Is there a chair there?
Audience: Yes.
All right. Is there a floor there?
Audience: Yes.
All right. Is there a chair there?
Audience: Yes.
Oh, come on, speak up. Is there a floor there?
Audience: Yes!
All right. Is there a chair there?
Audience: Yes!
All right. Is there a floor there?
Audience: Yes.
Okay. Is there a chair there?
Audience: Yes.
Check it.
Okay. Is it there?
Audience: Yes.
Well, fine. Is the floor there?
Audience: Yes.
Good. Is there a chair there?
Audience: Yes.
All right. Is there a floor there?
Audience: Yes.
All right. Is there a chair there?
Audience: Yes.
All right. Is there a floor there?
Audience: Yes.
All right. Is there a chair there?
Audience: Yes.
All right. Is there a floor there?
Audience: Yes.
All right. Is there a chair there?
Audience: Yes.
All right. Is there a floor there?
Audience: Yes.
All right. Is there a *there?*
Audience: Yes.
Where?
Audience: Here.
All right. Are you alive?
Audience: Yes.
All right. In good shape?
Audience: Yes.
All right.
End of session.

MIRACLES

Lecture 6
Disc 11
A Lecture Given on 9 February 1955
63 Minutes

Good evening. 2

Very happy to see such a nice crowd here tonight.

Tonight I'd like to talk to you about a subject which is of some small interest to all of us, which is relatively unimportant, of course. Because when one talks about important things, why, then nobody can remember them. So this is very unimportant material. It merely concerns the general state of well-being of the society and the community on the points of, one, miracles and, two, religion in general.

Of course, you see, the talk tonight has very small scope and practically nothing on these subjects to talk about. I mean, a fellow could only talk for a couple of minutes on either of these subjects, so I'm going to have to stretch the talk considerably tonight, because there's no material, really, to cover.

You take the subject of miracles. And we find immediately that a miracle is–well, there are miracles, and do they happen or don't they happen? And, well, that's a doubtful question. Well, that covers that, you see? [laughter]

And then there's the subject of religion, and religion at large is–well, there are people who go to church and people who don't go to church and there are people who believe in

God and people who don't believe in God. And there are other nations which believe in other gods and other races which yet believe in other gods. And nobody has really solved the problem of what faith you should belong to anyhow, so the answer to that is sort of doubtful too, so we've covered the subject of religion. [laughter]

Now we'll–now I have got to work now, from here on, to talk to you about something.

Now, it's an extremely curious thing that this thing called Life, this unit which produces life can sometimes turn back on itself and start kicking itself in the teeth. It'll give you reasons as to why it does this. You know, the fellow who is hitting himself on the head with a hammer and somebody came up and said, "What are you hitting yourself on the head for?"

And he said, "Well, it feels so good when I stop."

Well, of course, that's sensible. That's sensible.

What we're talking about is another manifestation which is very well known to Life. Of course, our business in Dianetics and Scientology is the phenomena of existence. It is study in the direction of the resolution of the problems of life and the dissemination of the data so earned. All right.

In view of the fact that that is our legitimate subject, our study and our field, then actually the phenomena of life behavior is, tonight, much more important to us than the various small instances which I will bring up to show you how life can kick itself in the teeth. This is much more important to us.

3 Well, first, is it true that life ever does start kicking back against itself? Yes, this is very true.

We'll take one person who is all by himself. Life is nothing if not motivated to some degree by a desire for a game. In other words, a game.

Now, we get more serious about it and we say, "Life is motivated by desire of something to fight." The nineteenth-century psychologist, the Darwin advocate and so forth–way, way back a hundred years ago, the psychologist who was in his heyday about the turn of the century, was entirely sold on the idea of the tooth and claw of existence. And that's all there was to existence, was just a tooth and claw sort of a thing.

As a matter of fact, later on, after psychology had sort of tapered off in international enthusiasm, a fellow by the name of Freud came along about sixty years ago and he started talking about the basic and primitive instincts of Man. And Man as seen by Freud is a sort

of a beast that crouches, unseen by Man himself, just below Man's consciousness, ready to pounce. And of course, we can interpret the person that this beast is supposed to pounce upon is, of course, the person who doesn't believe in psychoanalysis.

All things have a twist of this character. In Dianetics and Scientology–if you don't believe Dianetics and Scientology, if it doesn't work for you, why, we merely call you a psychologist. [laughter] Everyone, you see, has a tendency, one kind or another–if people do not believe exactly the way he believes–to dream up a bunch of fancy equations or reasons to demonstrate sweepingly and devastatingly that this person, not believing, is at least evil and insane–at least that. And then they go on from there.

Well now, we have in life at large a consistent belief on the part of life that a sort of tooth-and-claw motivation is present. And if we looked at all of the regulations which we have down here in the city hall which are contrary . . . You look down there and you'll find out there's a law–right here in Arizona–there's a law which says it is contrary to public opinion to murder somebody at other hours than sunrise and with other weapons than a .45. It says right down in the statute books.

So here, too, they're trying, to some degree, to repress these primitive, bestial instincts of men. In fact, one could say that the law books, where they apply to the criminal, are entirely and completely devoted to suppressing and keeping under control certain inevitable bestial instincts which would rise and devour us all unless they were suppressed. Actually, a criminal code is devoted to that principle. All right.

Now, let's take the other types of jurisprudence, and we find that the codes of civil dispute are all on the basis that "If we didn't sit here as a court and figure out how Man was going to talk to Man, why, Man would tear out Man's throat in no time over water, land, notes, commodities, chattel mortgages, time payments, electric bills and so forth."

In other words, the civil court sits there as an effort to keep the individual from winding up in the criminal court. And the criminal court, of course, according to the best thought on the subject, would be the inevitable place where a dispute would land unless we settled it by civil jurisprudence.

So that we have various laws, people can go sue people, you see? And by going to a lawyer and then letting the lawyer go to court and then let the court contact the other

fellow's lawyer, you see, we now have enough vias so that it is safe to collect a note of hand or your rent or something like that. It's safe. And if those vias didn't exist, and as a matter of fact, it is true in this society that where those vias cease to operate, where you can no longer go to court with a note of hand and collect from somebody, when a court is no longer effective in settling these disputes, all too often it does wind up over in the criminal department.

And although this makes the ammunition makers very happy and it makes the tabloid newspapers overjoyed because it gives them copy on which again this primitive beast can feast, you see, it nevertheless is considered antisocial to wind up in the criminal court. It's at least–has at this time, at least some small social stigma connected with it. People do not easily take this idea of somebody giving way to criminal and bestial instincts.

4 As a matter of fact, everywhere I look, it does seem to me that Man has been concentrating very hard on these criminal and bestial instincts either in psychology, which, by the way, utterly disregards any possibility of studying Man and studies almost exclusively rats, you see. I mean, that's much closer to the nature of Man, you see, to study a rat, and that's psychology. In psychoanalysis we have this relentless search, which Freud only renounced some thirty years after he began it, of trying to find the unconscious motivator back of this thing he called the censor. We have the idea of the censor as sort of a prim old maid who sat there in the middle of the head, you see, and every time the fellow thought one of these bestial thoughts, why, you know, the censor would go *"Dit, dit, dit, dit, dit!"* and . . .

This theory that Man worked best suppressed, however, is not entirely true. But it is true that if you concentrate Man's mind sufficiently upon his bestial nature that he will become a beast. That we know, in Dianetics and Scientology, is true. That's an interesting thing, isn't it?

I mean, let's all concentrate real hard on not being a beast right now. Now let's concentrate a little bit harder on not turning around and gouging out the eyeball of your next-door neighbor. Let's concentrate on keeping ourselves from doing this. Let's restrain ourselves from committing mayhem. And I can guarantee that if we do this hard enough that we will all sooner or later commit mayhem. All right.

Because the very nature of this universe is that *"That which you resist, you become."* That's an interesting and horrible law that cropped up at Dianetics and Scientology and explains to us completely the behavior of a psychoanalyst, and why so many psychologists squeak!

Audience: Yeah.

Now it is very, very true, it is very true that Man has a very definite alignment with this law: *That which you resist, you become.* There's another little clause belongs on the bottom of it: *if you lose.*

Let's say we're resisting a freight train. This would be the *reductio ad absurdum.* We're resisting this freight train and we just don't like this freight train and we think this freight train shouldn't run past our door. And so we go and sue somebody because they continue to run this freight train too close to our front yard. And we fight this whole idea. We try to get the railroad out of there. And the court finally says, "Thou shalt permit the railroad right of way and to pass." And *you* lost.

Now, the oddity is, in human nature, that the fellow is liable to walk away from court going, "Well, I'll–*choo, choo, choo, choo* . . ." That's right. No, that's, that's *reductio ad absurdum.*

All right. We have the big bully in the neighborhood. This is the big bully. He's bigger than the other boys but in a lower grade in school. You've heard of this character. He's much heralded in fiction, not often run into in real life. But in fiction–fiction is a legitimate world, like life isn't. [laughter]

So this big bully–this big bully is there and the smaller boys in the neighborhood all try to best him, beat up on him, get him in line, and he always wins–*forte main.* And the first thing you know, they're wearing their cap down over here and they're chewing tobacco and they're swearing and so forth.

Now, what is this manifestation? They resisted him. They lost to him. They became him.

All right. Now, let's take some preclear–as we call a person in Dianetics and Scientology who is getting some processing. He's just getting his abilities picked up and getting fixed up here and there and getting a few bolts tightened and a few screws less loose. And we take this individual and as we take this individual apart and put him back together again and so forth, we will learn something very peculiar. 5

And this individual comes into the session and he's got a bum leg. He's got a real bum leg. He can't bend this leg. He may tell you, "You know, I used to be able to raise this leg this high, and now I can only get it this high." He'll tell you all sorts of oddities.

But he keeps on with this. You ask him, just in the process of tightening up a few major connections, you ask him, "Did anyone in your family have any trouble with his leg?"

This fellow says, "No. No. Nobody but my grandfather. And I don't remember much about him because he only took care of me up to the time I was fourteen. And then I don't remember too much about that because I was in the automobile accident with him when he broke his leg and this led to blood poisoning and, of course, they had to saw it off.

"And that's all I remember about him, and I–the only person I could think of offhand that ever had anything wrong with his leg. But of course you're talking about a more important person. Now, let me see, did I ever know anybody that really had anything wrong with his leg?"

He'll just be missing this all the way across. He just doesn't see it at all. The point is that this individual is doing what we call a *life continuum* on his grandfather and that's his leg.

So we, by Dianetics and Scientology processes, we orient this person with regard to life and we put him into, we could say technically, his own valence. We make him be himself, you know, instead of being Grandfather.

How do we do this? We find out that early in life he used to walk into his grandfather like a buzz saw. You know, his grandfather would say, "Go here," and he'd go *there.* His grandfather would say, "Get up," and he'd sit down.

But he got over that. He got over that. First thing you know, why, when he said, "Get up," why, when Grandfather said, "Get up," he'd get up. That's all it took, you see? When Grandfather said, "Sit down." He'd sit down. And after that, why, things went along much better with Grandfather. And, of course, he was all right as long as he didn't get out of line. The second he got out of line, why, Grandfather would put him back in line again in a hurry.

In other words, he was losing continually to Grandfather. He'd resist and lose, resist and lose. Grandfather has something happen to his leg and so on. This individual now has a bum leg. Interesting.

Now, his ulcers or his bad heart or his paralytic condition or his hemorrhage in the brain or something like that, as serious as that, can be traced by an individual in Dianetics and

Scientology back to one of these instances where that which he resisted and lost to, he became. Just like that. It's an interesting phenomenon. Very interesting.

It doesn't necessarily mean, by the way, that you shouldn't resist. It doesn't necessarily mean that you shouldn't fight. It only means don't lose! All right. 6

As we look across this panorama of life, we find organisms which have gone into a contest with various imaginary forces or actual forces in the society.

Let's take the vice squad. The vice squad. They're all sworn onto the force and so forth and everybody certifies to their good character and they go out and they chase young men smoking marijuana and immorality and peek in windows and do various things. And they keep on working and working and working on this idea of vice, vice, suppress it, suppress it, suppress it, suppress it. Keep it down, keep it down, keep it down.

Where is it? See, where is it? Where is this vice we're supposed to keep down? Because we evidently can't quite lay our finger on it because we keep reading in our own papers and we keep hearing from the Chief that we are losing all the time. There's all this tremendous vice, juvenile delinquency. There's marijuana–there's more marijuana being sold. The Chief says in the morning pep talk to the vice squad, he says, "There's more marijuana being sold today in the city of Phoenix than there was the month before you came on duty. Now, how do you account for this?"

They try to point to their record and say, "Look, we've arrested 6,872 persons on suspicion of being viced and where do we get this, because here we have this tremendous record of arrests and suppression and you tell us today that it's just as rampant as it ever was."

Well, if a person stays on a vice squad long enough and consistently loses in this fashion, the next thing you know, why, he's sort of–when he's off hours, he's puffing marijuana. That's a horrible fact.

Now, you take a cop who is kept on the criminal division–every large city knows this, by the way–a police officer who is kept continually in the criminal division of the city police is sooner or later at least in such a bad frame of mind that he believes everything and everybody is criminal. So they normally take this officer and they put him over in the criminal division for six months and then they take him out of that and put him on traffic.

The first twenty-four hours he's on traffic, he pulls some of the more interesting stunts, such as arresting the mayor's wife and he . . . See? He just does it all wrong. He bawls out everybody. Everybody is a criminal. Everybody is a criminal. Everybody is a criminal.

We at least see him doing this: *almost* losing, you see? Almost losing, because he's fronting something and resisting it so hard and so continuously that he has a tendency to become of its temper. You see, he doesn't become a criminal. He merely becomes of the *temper* of that which he resists. And then they get him out of there and they put him over here on the traffic squad. And the traffic squad, he associates with motorists and they're usually cheerful, if somewhat sarcastic, when they're given a ticket. But they don't do anything very bad to the cop. And the next thing you know, why, the cop is very happy to be a somewhat disgruntled motorist. He's come uptone, you see. And he gets way up.

Anyway, big cities know this so well that it is the routine to transfer police in this fashion. I remember one such cop was transferred to a university beat. He was taken off of the criminal division (and he'd been in the thick of it) and he was put out regulating the traffic at the crosswalks where collegians were crossing, you see?

And it took four days of association with those people before he humanized. He issued tickets, tickets, tickets, tickets, tickets the first day, you know. The second day, it's tickets. The third day, a ticket. And the fourth day: "Let's just see if I can't stop the traffic and help you across the street, kids," and so forth and . . . He was human. I actually remember this chap very well.

So here we have this principle of life. Where it begins to fight something, whether real or imaginary, and where it loses against this thing, it has a tendency to become this. It's curious, isn't it?

7 Actually, this requires quite a little bit of force. It doesn't mean because you don't *like* something that you will eventually become a garbage can sitting in the middle of the street. That's a little extreme. Well, later in life you may take up garbage collection or something, but it won't be—you won't become a garbage can. You get the idea? We just—a slight change of mind is liable to take place. All right.

If we, in fighting this life, are such combative beings and if it means so much to us to win and to lose that we take always the winning valence, the winning role—you see, if you

lose against something, that means something else won, huh? So if life is so set on winning, it of course becomes the winning thing.

Therefore, if we permit certain things to be fought overly and too much emphasis to be placed upon these things—if we observe somebody doing something evil and we make a tremendous smoke out of the evilness of smoking, something like this, we're liable to make ourselves *sick* on this subject before we get through without effecting any change. And then ten or twelve years later, quietly, like the marijuana cops, take up smoking. That's a fact. You know that Lucky Strike's stock would fall to nothing if parents were not so completely concerned with youth smoking.

I made this actual experiment one time. Every time there was any liquor around (there were a couple of little kids around) and every time there was any—a party around and there was liquor and so forth, why, I would hand them the bottle. And you know, by the time these kids were about fifteen, that they—"Liquor? You mean I have to be crazy enough to drink?" See, they'd never been brought into a frame of mind where they resisted it.

So we have to be a little bit careful about what we fight. We have to at least be in a position where we can win occasionally. And if you fight things against which you can't win or if you fight things which don't exist anyhow, why, you get into all sorts of interesting states of mind.

Supposing a club—supposing a club had been founded to eradicate, entirely eradicate, the rats and vermin in a neighborhood. And this club went on and it kept fighting the rats and it kept fighting the rats and it kept fighting the rats and it kept fighting the rats and it kept fighting the rats and all they ever saw was just more rats. And the rats kept multiplying and multiplying, and the club kept getting in there fighting, fighting. Very interesting thing would occur to their personal appearance.

You don't believe this, the other day an entomologist came to inspect a property here. And I looked at this boy very startled. I really wasn't terribly startled because I said, "This man has been fighting bugs in Arizona." Oh, that's an interesting climate and place to fight insects, isn't it, Arizona. And I said, "This individual will have some insect characteristic. That is a cinch."

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I didn't expect somebody to walk in who had a narrow jaw here and an enormous swelling forehead here and who had curled his hair somewhat unconsciously into two antenna, but that was the individual who came there. That was he. He'd resisted them. And he'd sure lost.

As a matter of fact, he came and looked over the property, find out where some termites were–near a bunch of termite dust over here and some leavings of termites over here–and he says, "Well," he says, "there's nothing much you can do about them. You just keep an eye on them and go in with your routine exterminating. There's nothing much you can do about them."

In a couple of years, this individual is going to go around chewing on wood. It's a cinch. It's a cinch that he will, sooner or later, chew on wood.

8 Well, wherever we have a losing resistance, that is to say, we fight, we lose–oh, well, here's the most terrific example you ever saw in your life: Now, although the British had a great deal to do with the whipping of Germany, although France had something to do with this, and other nations were involved in this, and although Russia at least thinks that she had something to do with Germany, do you know, today, that if you were to ask a German–"Look at all this rubble," you say, "look at all the rubble in your streets." I mean, there really is lots of it. Germany is in a bad way that way. Say, "Look at all this. Why don't you do something about this?"

"Well, you just sent over too many planes, that's all. Too many planes, bombs, bombs, bombs, bombs, bombs."

And "Well, why don't you clean it up?"

"Killed too many people. The American Air Force did it and killed too many people. You clean it up."

And you say, "Now, wait a minute. The Russians had something to do with this and the English had something to do with this and the French had something to do with this."

And they say, "American Air Force."

Now, I don't know why they have elected the American Air Force in this particular role, but I do know today, I do know today that the goods on display in German stores, the prices on those goods, the method of selling them, the architecture of the stores themselves, the

type of manufacture in the factories, the business communication system–USA. I mean, it's fantastic.

A German probably wouldn't even recognize it, it has become so commonplace to him. But an American certainly recognizes it. He comes out of Belgium or Holland or France–I needn't say too much on the subject of the plumbing and the *vast* mechanical perfection of France. It leaves a little something to be desired. And to come out of France into Germany is something like stepping out of a completely foreign climate immediately into Ohio. Except you say "Thank you" to somebody and he wonders why you didn't say *"Danke schön."* It's just the slight difference of language. But they're picking that up. "Too many bombs." Get the idea?

Well, I wonder–I wonder, then–I wonder, then, if organizations (let's get a little more personal about this), I wonder if organizations fighting continually disease, illness, fighting against what has been in the past rather hopeless odds–I wonder if these organizations, losing, did not themselves become sick. Did they?

I wonder if an organization of crusaders, losing in its crusade, might not be affected somewhat to this degree. Would that be possible? Yes, it definitely would be. It simply means you ought to win, you know? It doesn't mean that what they're doing is wrong. But it does mean if they lost and lost and lost and lost as time went on, they themselves would get sick.

It'd be an interesting thing if the Polio Foundation or the March of Dimes, something like that–whatever they call that outfit that's supposed to do something about polio–if that organization does not, sooner or later discover, some means of combating polio, if it doesn't have some success somewhere along the line, I wonder if it won't partake rather heavily of this type of illness. It's an interesting thing, interesting thing.

It tells you that Dianetics and Scientology organizations are actually in a very interesting situation. Here we are in combat with the human mind: the ills and evils, the misthinkings, the aberrations of the human mind. And these aberrations, these incorrectnesses and so forth, these "bad thinkings," one might say, these torturing phenomena–one in continual contest with these things–wonder if being in continual proximity to these things wouldn't make the organization after a while somewhat aberrated, somewhat loopy. It might make 9

it into a kind of a walking engram. [laughter] Might, you know? Could happen. Providing we didn't win.

All we've got to do, you see?–it's an easy trick–is to continue to resolve the problems of the preclear, of the person, of the mind, continue to resolve them with more wins than loses. That's all we have to do, and we ourselves then would stay very sane because we would continue to demonstrate our control of this thing called the human mind. You see that?

It would not be a safe thing to enter the field of mental healing or faith healing or spiritual healing or scalpel healing or electric shock healing or any other field of healing unless you could be fairly sure that you'd win. It would not be a safe thing to do, because the most intimate weapon Man has is not his fists, it's his brains, his wits. And that is the weapon which distinguishes Man from all of his fellows.

And regardless of whether or not Man is a criminal beast or whether he's something good, if he were to go into contest with this thing which is itself Man and say that the bad things that we're doing were very evil and had to be contested continually and he didn't win, he'd go mad. That is the most foregone conclusion that you could make. And therefore the field of endeavor of research and investigation in the field of the human mind has been that one regarded with the gravest concern and the greatest feeling of danger on the part of Man.

It is quite common, even in the society today–in spite of the original steps taken by psychology and psychoanalysis–it's quite common in the society today to believe that the one thing you mustn't do is tamper with your mind or let anybody else tamper with your mind.

What is this great liability? Well, it's because the mind can create illness. The mind is back of psychosomatic illness. The definition of psychosomatic illness is illness brought into being by the mind. Does that mean that an arthritic is not psychosomatically ill just because he has a calcium deposit? Yes, that calcium deposit is caused by a mental disturbance. And I am not now voicing something which the organizations of Dianetics and Scientology has brought forward. I am voicing something which is very old in this field. This is very old in the field of psychosomatic medicine.

The leading experts in this field for twenty years have stated that 70 percent of Man's ills were psychosomatically originated. In other words: head, effect on the body, illness.

And that didn't–it didn't care whether you had arthritic deposits, it didn't matter whether you had a withered limb or anything else. It meant that their mind had something to do with this.

This is an old theory. We happen to have brought it up to conclusion and proved it for the first time. It was not proven before. It was merely a theory. All right. 10

Psychiatry didn't come close to it.

Now, let's take a look at psychiatry, as long as I've mentioned it. And we discover this horrible fact about psychiatry: what a terrible liability a man wishes on himself if he tries to practice in the field of the insane. That is, by the way, the actual definition of psychiatry: it is one who practices in the field of the insane. That's more or less the way they regard themselves. All right.

How about this man? Just as you suspect, we find an enormous number of psychiatrists and psychiatric attendants who were once managing the sanitarium now patients in it. You see that? Well, that is the exact mechanism–that which they fought . . .

Well now, if they'd gone out and fought a post, you know, and never made this post give in, you see, they'd go around with sort of at least a stiff sort of look around their face. See, it wouldn't have mattered what they fought.

But these men were fighting insanity. Well, of course, it took a lot of courage for a man to go into the field. Maybe not, if he didn't know all the liabilities connected with it. But nevertheless, he knew that a psychiatrist, a psychoanalyst who went into this field continually–psychology, you know, is just a study of the mind. Has little to do with its healing. Psychiatry, psychoanalysis, these were the healing fields before Dianetics and Scientology took over. All right.

We would expect, then, somebody losing continually in the field of the mind to go mad every once in a while.

I turned up in the University–pardon me, the Chicago Psychological Inst— no, Psychometric Testing Bureau. That's right, the Chicago bureau, and I had myself given . . . I was beginning to wonder by that time–I'd had a few too many loses–I was beginning to wonder whether or not my own nuts and bolts might not need a little bit of tightening up. So I went in there and got myself some psychometric testing. And they didn't know who I

was or anything. And so I went in and I took all the tests, batteries of tests and more tests and more tests.

And I read these little inkblot cards they call Rorschach, you know, and I couldn't find any small animals on them. They were blots of ink. And I kept telling the fellow, "It's an inkblot." [laughter]

He said, "Don't you see any small animals or anything in them?"

So anyway, we went round and round on this psychometric testing and got all through and he ran them through his grading machine and so forth. Why, he called me up and had me come up and I said, "I want the report of these," and I had signed myself Lafayette R. Hubbard, see? And this was about six, eight months after the release of *Dianetics: The Modern Science of Mental Health* and it had been on the bestseller list, but it was now quiet, you know? It was not right up there in lights.

And so he said, "Well, you'll have to sign for them and you'll have to sign for this test result here and so forth. And we'll have to send you over a specially prepared thing. Exactly where are you staying?" And I told him where I was staying and he said, "Well, write it here." So I wrote L. Ron Hubbard, such and such a hotel and so forth and handed it to him. He said, "Are you–are you Dianetics Hubbard?"

And I said, "Yep," kind of embarrassedly.

And he said, "But you can't be!" he says, "You're crazy!" [laughter, applause]

I swear the man was about to leave the testing business. There were all of his tests there saying I was sane, you see, but "Hubbard was crazy." Hubbard must be, merely because he was in the field of the mind. And yet his tests said I was sane so there was something wrong. And I think the man did shortly afterwards leave the testing business. I'm sure he did. Maybe he became a test, huh?

Well, anyway, anyway this is just a matter of . . . Of course, in the early years of Dianetics and Scientology we were simply luckier than most. We were getting lots more results. Today our results are fairly secure and when those results become secure, I notice the people who are counseling, who are working with Dianetics and Scientology, they're getting brighter faced and they're walking straighter and they're talking more connectedly and they look better, they dress better and they're coming into better possession of themselves and life

and the universe at large. This is something that you just keep seeing happen. This goes on happening rather consistently. So they must be winning.

Well, with all of that, what's this about–what's this about–said I was going to say something about miracles? 11

Well, a very strange and wonderful thing has occurred. The one hope which had been hanging in front of Man for almost two thousand years–hope of escape, hope of salvation, hope of instantaneous healing, hope of wondrous results from something–was the hope which was brought to Earth here two thousand years ago by Jesus of Nazareth. And that fanned very bright all the way along the line.

It is completely–we don't care whether he did a good job, whether he did a bad job, whether it's actual, whether it's–this is all beside the point. The point is that hope had burned very bright in that particular department.

What if an organization went on losing? What if an organization supporting the work of Christ went on losing and losing and losing and losing and losing, hmm? What would it do eventually? It'd tell you that there was no hope because it had combated, continuously, hopelessness and lost. It had tried to carry this torch of hope and at length found all too often that it did not light the darkness to which it was addressed.

It would have to come along then eventually–if it were acting just on a stimulus-response pattern–it would have to come along eventually and confess that there was no hope, wouldn't it? That's what it would do eventually.

I just use this as an illustration of this "What you resist you become if you lose" principle. It's not really the main part of tonight's lecture. It's not that important. But it's a sad thing. It is a *very* sad thing to see an organization which was dedicated to inspiring hope and health and immortality in people to come out and offer one thousand dollars to anyone who could demonstrate anywhere that there was any hope. In other words, to say that it didn't exist, that there was no healing, no instantaneous or miraculous healing was possible–for an organization dedicated to the work of Christ to state in no uncertain terms that the last healing had been done by Christ, and that no healing had been done since, this would be a very sad thing. This organization ran, in the newspapers of Phoenix, this rather pathetic ad.

12 Now, you see what we're talking about? "That which you resist you become if you lose." Interesting thing.

"We the undersigned are committed to the proposition that miracles ceased with the death of the last Apostle and the last person upon whom an Apostle had laid his hands. We are persuaded that there has not been–has been not one case of miraculous divine healing in more than eighteen centuries. We believe that all claims to divine miracle working power–without foundation."

We're not talking today to prove that we in Dianetics and Scientology can work miracles. But just look, look at that.

It's an interesting thing to have the New Testament selectively quoted so as to prove that Christ said that there would never be any miracles. And yet they did that. And yet we look in here, in the New Testament, St. John 14, verse 12, Christ states, "Verily, verily I say unto you, he that believeth on me, the works that I shall do, shall he do also. And greater works than these shall he do because I go unto my Father." In other words, he said this work will go on. There is no definite proof one way or the other. He didn't say that the miracles were going to stop the moment that he stopped. He said quite the contrary and yet we have an organization, dedicated to the furthering of faith and hope in the community, advertising this size in the newspapers to prove that there's no sense in it, that there's no hope for it.

The only thing that is significant about this is there must be some people over there that need a hand. Got that? They just need a hand. That's the only thing that we can adjudicate out of this. You get a picture–we who understand something about humanity and society get a picture of somebody working and working and hoping and pleading with people and going on working and working with no pay, backed up very poorly, trying to give to the hopeless, trying to give to the sick some relief, some future and failing. And in failure, to suddenly turn around and say, "It can't be done."

13 What is a miracle anyway? What is a miracle? The dictionary is very positive on this subject. *Miracle* is "an event or effect in the physical world deviating from the known laws of nature or transcending our knowledge of these laws. An extraordinary or abnormal event brought about by superhuman agency." That's only the first definition. And that definition, I will advise you, is the official definition of the Roman Catholic Church. They

gave us that definition. I don't know whether we ever took it or not, because up to that time a miracle simply meant "something wonderful."

That's all it meant. Something to wonder at. And that's all the root word *miracle* means: "something wonderful; something to wonder at." It says right here, "A wonder or wonderful thing, a marvel." That's the root word, *miraculum,* Latin, to wonder.

You mean to tell me somebody is going to come along and offer a thousand dollars to anyone who can prove there's nothing wonderful going to happen to anybody?

"Superhuman agency"–we're not concerned with a superhuman agency unless we're concerned with a human being himself. And in Scientology in particular, we have made a study of considerable magnitude, which does not depend, by the way, which does not depend–this study–upon somebody's pipe dream.

Nuclear physics and anything we know about scientific methodology which is really knowledge and the upper echelons of mathematics have all been discovered since Freud released his libido theory. Here is this tremendous wealth of science which has been laid out before Man, which requires an intensely specialized study. Here is something that no psychologist could hope to ground himself in, because it takes longer to learn that than it does psychology.

The scientific methodology, the mathematics and the physical principles which underlie those things are actually undertaken by a boy in high school before he ever gets to the university. He has to be specially credited in various things in high school before they even let him into an engineering school. And he goes on for years before he ever gets his doctor degree.

Well, here is this tremendous wealth of information which has been lying there, almost all of it used in the field of physical science and almost none of it being devoted to the humanities. All anyone had to do was to come along and take some part of this great wealth of knowledge which had been accumulated in the engineering sciences and, out of some sympathy or hope for Man, simply apply it over here in the humanities and he would have achieved a miracle.

So when I say we're indebted, oh, I'll say we're indebted. Halley, Kepler, Nikola Tesla–all 14 the boys who ever were anybody in the physical sciences are owed a very great debt by

Dianetics and Scientology. We are about as heavily in debt for our information as anybody could get. And if we paid them all, we would be complete paupers, except maybe for a couple of funny cracks I've made during a lecture.

The organization of this material in the field of the humanities, however, has rendered into our hands a great many solutions. Not because Man is a machine, but because we have understood at last that Man is that which can create machines and physical laws. The physical laws are created by Life. Space, energy, matter: these things are evidently–actually quite obviously–the product of Life itself.

And we've gone further than that. We have isolated that which creates these things simply because it was clearly stated by early scientists that physics starts with the mind, because the mind has in its province space and energy. And unless we understand space and energy in its psychological reference, we will never understand physics. And that is all that I have tried to do.

To produce some wonderful things was very easy because Man has been working very hard. But just at the moment when we come up and are ready to say to people all these wonderful things, well, somebody runs an ad.

I want to show you something here. We simply reached into the file drawers of the HASI and the HDRF, simply reached into the file drawers and pulled out this sheaf of paper. What are they? Every single sheet in this pile is a miracle. Isn't that interesting? And every one of them is sworn to. Every sheet I hold in my hands. Every one of them is.

And what do they consist of? Well, they consist of enough to make it go very hard on anybody who would offer a thousand dollars reward. Why didn't he offer a thousand for each one! [laughter]

What do these things say? "Person was wildly disoriented and acutely hysterical, body functions out of control, unable to accept responsibility," et cetera, et cetera, et cetera, et cetera.

Preclear in this particular case–the patient in this case was pregnant–didn't want to have anything to do with the pregnancy. Did not want it concluded or anything else and the end result of the case was preclear was happy about the baby, even wanted to do things for herself without mother's supervision, and she was getting along fine. It's a miracle in anybody's classification.

Let's just look here. Honestly, if I started to read you all these cases–there's many of them I haven't read. They're very fascinating.

Well, here's a person that couldn't walk–walked. Here's a person with a crooked spine–straight spine.

Oh, dear. "Extreme nervousness and chronic tightness across chest and back, breasts underdeveloped."

Well, they just go on this way. Fantastic!

Now, what is a miracle? A miracle is a wondrous occurrence. And anything is wonderful in a society which has not before seen the like of it. But if we had a bunch of saints who simply, by walking down the street and patting this lame one and that blind one and so forth, just walking down the street casually, they wouldn't be miracles, because it'd be commonplace.

You had a little pain in your back. You walk up the temple steps. You drop a dollar bill in the slot, voice says, "You're all set." Would that be a miracle?

So there are only a few times and places when miracles can occur and this is one of them. It is unusual for people to get well from the illnesses which are represented in that stack. Some of them impossible for people to get well.

Little four-year-old Mexican boy, withered arm, can't play with it, rough time, auditor works with him for a short time: his arm fills out, is no longer withered. Two months afterwards he's using it very easily, playing with things.

It's unusual. To bring a comparable result in the field of surgery, they would have had to whittle and whittle and whittle and . . . Where's the arm? Get the idea?

So to bring about a complete cure on that particular ill, where no cures are, is a wonderful thing. And because Man has not had cures possible for psychosomatic ills in the past, Dianetics and Scientology, by definition, must be wonderful things. Must be, because they do wonderful things. That is something to wonder at.

We haven't had any cures for a long time and, now, all of a sudden we get an awful lot of cures. You know? See how that goes?

I mean, the society–twenty years ago somebody would come along–postpartum psychosis, you know? Mother hates the baby–the baby's just been born–hates the baby, hates the

husband, hates everybody. There was nothing you could do for her except maybe chain her up in a madhouse. Fifteen years ago the same thing. Up to just this last short span of time, there was nothing you could have done for her. Now you go in and work with her for a little while, get her oriented, get her awareness up, her alertness up, and all of a sudden, "Well, the baby's all right. My husband's all right. What are you talking about? I'm not excited. I mean, I like these things. What am I doing in here?" Well, if it hasn't been happening, it's now miraculous. And it hasn't been happening.

The one thing people have been kidded about is the fact that miracles weren't very routine. We can make them a little more routine. I think Man would be a little bit better off if he had a few routine miracles happening all the time. So, such actions cease to be miraculous. And my feeling is, that if we work well in Dianetics and Scientology, we will not, twenty years from now, be putting an ad in the paper saying, "Ten thousand dollars reward to anybody that can prove engrams exist."

And what we will be doing in the society will no longer be miraculous, it will be *expected* and routine. That if somebody gets sick, is hopeless, unhealthy and unhappy, that he knows exactly where to go to get some quick, fast relief from that condition. So the consensus is, as far as I'm concerned, we don't want miracles, we want results such as that big stack of paper there occurring all over the society as a routine and expected occurrence. And that, seems to me, would be a very good thing to have happen to Man right about now.

16 None of us are interested in making millions, actually, out of such material. None of us are going out here and trying to force people to believe and have faith in ways contrary to their own thinking. We would just like to see Man a little happier, not because he *has* to be but because he can be, because of what we know today.

So as far as a miracle is concerned, I want to see any miracle that is in that pile there a routine occurrence in America and in the rest of the places of the world. And if we in Dianetics and Scientology keep from getting too hungry and if we continue to do our job and we continue to be the organization three feet in back of the society's head–not the one which occurs on its billboards–we will achieve this sort of thing within the next twenty years. Maybe before then we'll achieve it. All depends on how well and how fast we work.

But it is an attainable goal and personally I think it's a worthwhile one. Now that we're absolutely sure that twenty years from now we will not put an ad in the paper offering a thousand dollars reward for any proof of any results from Dianetics and Scientology.

We have, in Man, not a bestial nature, really, but a nature which becomes bestial because he detests bestiality. Maybe if we detested bestiality just a little less, it would cease to exist entirely. And then somebody else would have to invent another kind of bestiality so that we could have a game.

Wherever Man strives, wherever he works, whatever he does, the good he does outweighs the evil. Strange thing, isn't it? The good he does outweighs the evil. The percentage in a small town may contain a large percent of evil men, but the better percent are good. So marked is that percentage that you could almost count on turning around to any casual stranger to ask for help and receive it. You almost completely count upon that. Man is not a beast. Man is not trying to do evil. He isn't a suppressed being. He's a being that's been fighting the mysterious, the supernatural, the superstitious, the evil in life, and losing too often. And where he loses, you get the criminal. You get the insane.

And now, with Dianetics and Scientology, we have probably made it safe for Man to fight because he can now fight those things which he considers evil and win. And that would be the biggest single forward step that Man can make. And maybe I'm very, very optimistic–I have been accused of such–but I believe that the practitioners of Dianetics and Scientology, those organizations, have taken the step and that we are on our way to making it possible for *no* liability to be connected with a combat with evil.

And when we've done that, evil is dead. So much for a miracle. So much for Man. We don't condemn anyone here for putting an ad in the paper. It just makes us feel a little sad, but it gives us a bit of an occasion to stick out our own chests and crow.

Thank you.

SESSION: CONTROL OF BODY, THINK A THOUGHT

GROUP PROCESSING 6A

DISC 12

A GROUP PROCESSING SESSION
GIVEN ON 9 FEBRUARY 1955

42 MINUTES

All right. I'm going to give you a Group Processing session. All you have to do is follow the auditing commands as nearly as you can. And if you can't, follow them anyway. 2

And I want to know now the inevitable thing, a thing of great interest to any Group Auditor.

Is there a floor beneath your feet?

Audience: Yes.

Okay. Is there one?

Audience: Yes.

All right.

Is there a chair?

Audience: Yes.

Is there a floor?

Audience: Yes.

All right. Is there a chair?

Audience: Yes.

Where?

Audience: Here.

All right. Where?
Audience: Here.
Where?
Audience: Here.
Okay. Is there a floor?
Audience: Yes.
Where?
Audience: Here.
Okay. All right. Are *you* there?
Audience: Yes.
All right. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
Now, I'll bet you haven't looked. Where are you?
Audience: Here.
Well, all right. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
Okay. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
Now, let's look, let's look. Where are you?
Audience: Here.
All right. Where are you?
Audience: Here.
Okay. Where is here?
Audience: Right here.
All right. Where is here?
Audience: Here.
Okay. Where is here?
Audience: Here.
All right. Where is here?
Audience: Here.
All right. When are you?
Audience: Now.
Okay. When are you?
Audience: Now.
Okay. When are you?
Audience: Now.
Well, fine. When are you?
Audience: Now.
Okay. When are you?
Audience: Now.

Okay. Now when are you?
Audience: Now.
All right. When are you?
Audience: Now.
Okay. When are you now?
Audience: Now.
All right. When are you now?
Audience: Now.
All right. When are you now?
Audience: Now.
Okay. When are you now?
Audience: Now.
Well, all right. When are you now?
Audience: Now.
All right. When are you now?
Audience: Now.
All right. When are you now?
Audience: Now.
Okay. Now, now that we have established this fact beyond question, does anybody feel that it is beyond question?
Do you have a right hand?
Audience: Yes.
How many fingers does it have?
Audience: Five.
All right. Can you feel them?
Audience: Yes.
Okay. Who is feeling them?
Audience: I am.
All right. Have you got a right hand?
Audience: Yes.
Okay. Have you got a left hand?
Audience: Yes.
All right. How many fingers on this left hand?
Audience: Five.
All right. Do you feel them?
Audience: Yes.
Do you feel them all?
Audience: Yes.
Okay. Do you have a left hand?
Audience: Yes.
Well, fine. Do you have a right hand?
Audience: Yes.
Good. Do you have a left hand?
Audience: Yes.
Good. Do you have a right hand?
Audience: Yes.
Good. Do you have a left hand?
Audience: Yes.
Good. Do you have a right hand?
Audience: Yes.
Good. Do you have a left hand?
Audience: Yes.
Good. Do you have a right hand?
Audience: Yes.
Good. Do you have a left hand?
Audience: Yes.
Good. Do you have a right hand?
Audience: Yes.

Good. Do you have a left hand?
Audience: Yes.
Good. Do you have a right hand?
Audience: Yes.
Good. Do you have a left hand?
Audience: Yes.
Good. Do you have a right hand?
Audience: Yes.
Good. Do you have a left hand?
Audience: Yes.
Good. Do you have a left hand?
Audience: Yes.
Good. Do you have a right hand?
Audience: Yes.
Good. Do you have a left hand?
Audience: Yes.
Good. Do you have a right hand?
Audience: Yes.
Good. Do you have a left hand?
Audience: Yes.
Which hand is your left hand?
Audience: This one.
Oh, this one?
Well, fine. Now, all right.
Let's see it. Come on, let's see it. Let's prove it. You got a left hand there?
Audience: Yes.
All right. You got a right hand?
Audience: Yes.
Okay. Is that your right hand?
Audience: Yes.
Good. Is this my right hand?
Audience: No!
Okay. All right.

Let's hold up this hand over here. Come on, same one. Mirror image. Hold it up. **3**

Shake it back and forth. Shake your hand back and forth.
Okay. Now hold up your other hand.
Okay. Shake it back and forth.
Shake it back and forth.
Shake it back and forth.
Good, good, good.
Now let's take both hands and hold them right in front of our chin. Right here. Right in front of our chin.
Okay. Now let's flop them up and down like this. [laughter]
Okay. Let's flop them. Let's get them real relaxed. Real relaxed. Come on, let's get them real relaxed. Real relaxed. Let's flop them. Let's flop them.
That's fine. That's fine. Good, good, good.
Who's doing it?
Audience: I am.
All right. Come on, who's doing it?
Audience: I am. We are.
Okay. Who's shaking your hands?
Audience: I am.
All right. Who's shaking your hands?
Audience: I am.
Okay. Well, who should quit? [laughter]
Okay. Now, do you have a right ear?
Audience: Yes.
Are you sure?
Audience: Yes.
Well, feel it.
Okay. Do you have a left ear?
Audience: Yes.
All right. Feel it.
Is it there?
Audience: Yes.
Okay. Do you have a right ear?
Audience: Yes.
All right. Feel it.
All right. Now without your hand, feel it.
Audience: Okay.
Did you do that?
Audience: Yes.
Okay. Now let's take your left ear and, without your hand, feel it.
Audience: Okay.
Can you feel it?
Audience: Yes.

Stroke it. Without your hand, now stroke that ear.
Audience: Okay. Yeah.
You do that? Can you make a sensation doing that?
Audience: Sure. Yeah.
All right. Now let's take your right ear.
Female voice: Okay.
Now let's stroke that.
Audience: Okay.
Did you do that?
Audience: Yeah.
Did you stroke your right ear?
Okay. Now, let's find the top of your head with your right hand.
Female voice: Okay.
Is it there?
Audience: Yes.
All right.
Let's find the top of your head with your left hand.
Audience: Okay.
Both there?
Audience: Yes.
All right. Now with both hands pat yourself on the head.
Good. Good. That's fine. That's fine. That's fine. Okay.
Both hands, pat yourself on the head. Now let's make sure you're patting both

sides equally, let's not play favorites. Both sides equally. That's good. Both sides equally.

Okay. Who's doing it?

Audience: I am.

Well, all right. All right.

You're doing it.

Okay. Let's put your hands down.

And now, without your hands, let's pat yourself on the head.

Audience: Okay.

Now pat yourself.

Audience: Okay.

Say "*Nice* body."

Okay. That's good.

Now pat yourself on the head and say "*Nice* body."

Okay. Now pat yourself on the head and say "Good Seeing Eye dog."

Okay. Now pat yourself on the head and say *"Nice"* and your first name.

Okay.

Let's do that again. Pat yourself on your head and say "Nice (your first name)."

Okay. That's fine.

Now pat yourself on the head again and say "Nice (your first name)."

Audience: Okay.

Fine. Now let's pat yourself on the head again, very lovingly and say "Nice (your first name)."

Do that well?

Female voice: Sure.

Well, good. Now, let's pat yourself on the head again and say "Nice (your first name)."

Do that easily?

Audience: Yeah.

Huh?

Audience: Yeah.

All right. Now let's do it so you get a sensation on the top of your head.

Audience: [various responses]

You got it? You got a sensation now?

Audience: Uh-huh.

Let's pat it till you get a sensation.

Everybody done it now?

Audience: Yeah.

Anybody hasn't got a sensation?

Okay. That's fine. Now let's find your right foot.

Good. Now let's reach down with our left hand and feel our right ankle.

Now let's pat it. Pat it.

Got it?

Audience: Yes.

Well, fine. Now let's reach back.

All right. Now let's reach down with our left hand and pat our right ankle.

Is it there?

Female voice: Okay.

Huh?

Is that real good?

Audience: Yeah.

Well, fine. All right.

Now. Now, sitting back and without using our hands let's pat our right ankle.

Okay. Fine. Now let's pat our left ankle.

Okay. Now let's pat our right ankle.

Now say "*Nice* ankle."

Audience: Nice ankle.

Good. Now let's pat our right ankle and say "*Nice* ankle."

How is that now, huh?

Female voice: Fine.

Real good?

Audience: Yeah.

Real good. Now let's take our left hand and pat our right hand on the top.

Say, "*Nice* hand."

Audience: Nice hand.

"Nice hand."

Okay. Now let's take our right hand and pat our left hand on the top. "Nice hand."

Audience: Nice hand.

"*Nice* hand."

Okay. Now we got it?

Audience: Yes.

All right.

Now let's pat the back of our left and right hand, simultaneously, without using our hands. Let's pat the back of our hands and say "*Nice* hands."

Audience: Okay.

Now let's do it some more. Let's say "*Nice* hands." Let's pat them. Pat, pat, pat. "Nice hands." "*Nice* hands."

All right. Now let's take our right hand and pat our left shoulder.

Now say "Boy, I'm some guy." [laughter]

Okay. Now let's take our left hand and pat our right shoulder and say "Boy, I'm some guy."

Audience: Boy, I'm some guy.

Okay. Now, that's fine.

Now let's pat our left shoulder; without our hand, let's pat our left shoulder and say "Gee, what a nice guy."

Female voice: Okay.

All right. Now let's take our right shoulder and pat it and say "Gee, what a nice guy."

Audience: [various responses]

All right. Now let's take our left shoulder and say "Gosh, what a *swell* fellow."

Audience: [various responses]

All right. Now let's pat both shoulders at the same time. Pat them both–the back of both of them at the same time and say "What a *wonderful* person!"

Now pat the body on the head and say "Gee, I'm lucky."

Female voice: Okay.

Got that?

Audience: Mm-hm.

"Gee, I'm lucky."

All right. You got that real good?

Audience: Yeah.

5 Now let's find something that's right about your body. Something that is okay about your body.

Audience: Okay.

You find something that's okay about it?

Audience: Yes.

You got something?

Audience: Yes.

All right. Let's find something else that's okay about your body.

Female voice: Okay.

All right. Everybody done that?

Audience: Yes.

Well, fine. Now let's find something else that's all right about your body.

Audience: Okay.

Good. Now let's find another thing that's all right about your body.

Audience: Okay.

Did you?

Audience: Yes.

Fine. Now let's find something else that's all right about this body.

Audience: Okay.

Good. Now let's find something that's all right about your perception.

Audience: Yes.

Did you?

Audience: Yes.

All right. Find out something else that's all right about your perception.

Audience: Okay.

Good. Let's find something else out that's all right about your perception.

Audience: Okay.

Good. All right. Now, let's find something that's all right about your looks.

Audience: Okay.

Find something that's all right about your looks, huh? Don't look like a Martian. Something that's all right about your looks.

Okay. Let's find something else that's all right about your looks.

Female voice: Okay.

All right. Now let's find something that's all right about the way you work.

Female voice: Okay.

All right. Let's find something else all right about the way you work.

Female voice: Okay.

All right. Now let's say "My right hand is going to work" and pick it up and make it flop. Pick it up and make it flop.

Now, were you right? Did it?

Audience: Yes.

Well, all right.

Now let's stop that hand flopping and say "Okay, now I'm going to make my left hand move." Did you say that?

Audience: Okay. Yeah.

All right. Now *do* so.

Audience: Okay.

Make it flop.

Well, good. Now say "Now I'm going to make my left hand stop flopping" and do so.

Now say "Now I'm going to make my right hand start flopping" and do so.

Female voice: Okay.

All right. Now say "Now I'm going to make my right hand stop flopping" and do so.

Okay. Now say "Now I'm going to make both hands flop" and do so.

Now say "Now I'm going to make both hands stop flopping" and do so.

Did you?

Audience: Yes.

Say, what do you know. Boy, are you under control!

All right. Now say "Now, I'm going to start my head bobbing." Do so.

While it's still bobbing, say "Now I'm going to make my head stop bobbing" and do so.

Female voice: Okay.

Okay. Now say "Now I'm going to make my head *start* nodding" and do so.

Female voice: Okay.

Now say, as it's still nodding, "Now I'm going to make my head stop nodding" and do so.

Boy, are you under control! Say, that's all right! Say, that's all right!

Now just to show you can control your eyes, say "Now I'm going to open and shut my eyes" and do so.

Go ahead and do so.

Say "Now I'm going to *stop* opening and shutting my eyes" and do so.

Audience: Okay.

Hey, boy, are you under control.

All right. Now say to yourself, "Now I'm going to *feel* something with my back" and do so.

Audience: Okay.

Say "Now I'm going to stop feeling something with my back" and do so.

Audience: Okay.

All right. Now say "I'm going to start feeling something with my back . . ."

Female voice: Okay.

. . . and do so.

Now say "I'm going to stop feeling something with my back" and do so.

Female voice: Okay.

Easy?

Audience: Yes.

6 All right. Now say to yourself, "Now I'm going to have sensation in my body."

Female voice: Okay.

Now do so.

Audience: Okay.

Did you?

Audience: Yes.

All right.

Now say "Now I'm going to stop having sensation in my body" and do so.

Audience: [various responses]

All right. Now say "Now I'm going to have sensation in my body" and do so.

Female voice: Okay.

Say "Now I'm going to stop having sensation in my body" and do so.

Female voice: Okay.

Say "Now I'm going to have much more sensation in my body" and do so.

Female voice: Okay.

Say "Now I'm going to have the normal amount of sensation in my body" and do so.

Okay.

How's that?

Audience: Good!

All right.

Now here comes the tricky one.

Say to yourself "Now I'm going to hear better" and do so.

Audience: [various responses]

Say "Now I'm going to hear less" and do so.

Female voice: Okay.

All right. Say "Now I'm going to hear better" and do so.

Female voice: Okay.

Say "Now I'm going to hear less" and do so.

Female voice: Okay.

Say "Now I'm going to hear the normal amount" and do so.

Female voice: Okay.

"Now I'm going to hear as I usually do" and do so.

Female voice: Okay.

Okay. How's that?

Now let's look out across the room and now let's see more light.

Now let's see less light.

Female voice: Okay.

Okay. Now decide you're going to see more light and see more light.

Female voice: Okay.

Now decide you're going to see less light and see less light.

Female voice: Okay.

Say "Now I'm going to see more light" and see more light.

Female voice: Okay.

Say "Now I'm going to see less light" and see less light.

Female voice: Okay.

All right. Now see the normal amount of light.

Female voice: Okay.

Now see the amount of light you usually see.

Audience: [various responses]

Why, can't you determine it easily? Huh? What's the matter?

All right. Now, that's real good. That's real good. That's fine.

Now say "Now I'm going to think something" and think something.

Female voice: Okay.

Say "Now I'm going to stop thinking" and stop thinking.

Female voice: Okay.

Okay. Say "Now I'm going to think something" and think something.

Female voice: Okay.

Say "Now I'm going to stop thinking" and stop thinking.

Female voice: Okay.

Now think the normal amount.

Now think the amount you usually think.

Audience: Yeah.

Figure-figure-figure. How's that, huh? You got that good?

Audience: Yes.

Hm?

Audience: Yeah.

Okay.

Now I'm going to ask you to think a thought with your right foot.

All right. Now let's think a thought with your left foot.

Female voice: Okay.

All right. Now let's think a thought with your right hand.

Female voice: Okay.

All right. Now say to yourself, "Now I'm going to *feel* something with my back" and do so.

Audience: Okay.

Say "Now I'm going to stop feeling something with my back" and do so.

Audience: Okay.

All right. Now say "I'm going to start feeling something with my back . . ."

Female voice: Okay.

. . . and do so.

Now say "I'm going to stop feeling something with my back" and do so.

Female voice: Okay.

Easy?

Audience: Yes.

6 All right. Now say to yourself, "Now I'm going to have sensation in my body."

Female voice: Okay.

Now do so.

Audience: Okay.

Did you?

Audience: Yes.

All right.

Now say "Now I'm going to stop having sensation in my body" and do so.

Audience: [various responses]

All right. Now say "Now I'm going to have sensation in my body" and do so.

Female voice: Okay.

Say "Now I'm going to stop having sensation in my body" and do so.

Female voice: Okay.

Say "Now I'm going to have much more sensation in my body" and do so.

Female voice: Okay.

Say "Now I'm going to have the normal amount of sensation in my body" and do so.

Okay.

How's that?

Audience: Good!

All right.

Now here comes the tricky one.

Say to yourself "Now I'm going to hear better" and do so.

Audience: [various responses]

Say "Now I'm going to hear less" and do so.

Female voice: Okay.

All right. Say "Now I'm going to hear better" and do so.

Female voice: Okay.

Say "Now I'm going to hear less" and do so.

Female voice: Okay.

Say "Now I'm going to hear the normal amount" and do so.

Female voice: Okay.

"Now I'm going to hear as I usually do" and do so.

Female voice: Okay.

Okay. How's that?

Now let's look out across the room and now let's see more light.

Now let's see less light.

Female voice: Okay.

Okay. Now decide you're going to see more light and see more light.

Female voice: Okay.

Now decide you're going to see less light and see less light.

Female voice: Okay.

Say "Now I'm going to see more light" and see more light.

Female voice: Okay.

Say "Now I'm going to see less light" and see less light.

Female voice: Okay.

All right. Now see the normal amount of light.

Female voice: Okay.

Now see the amount of light you usually see.

Audience: [various responses]

Why, can't you determine it easily? Huh? What's the matter?

All right. Now, that's real good. That's real good. That's fine.

Now say "Now I'm going to think something" and think something.

Female voice: Okay.

Say "Now I'm going to stop thinking" and stop thinking.

Female voice: Okay.

Okay. Say "Now I'm going to think something" and think something.

Female voice: Okay.

Say "Now I'm going to stop thinking" and stop thinking.

Female voice: Okay.

Now think the normal amount.

Now think the amount you usually think.

Audience: Yeah.

Figure-figure-figure. How's that, huh? You got that good?

Audience: Yes.

Hm?

Audience: Yeah.

Okay.

Now I'm going to ask you to think a thought with your right foot.

All right. Now let's think a thought with your left foot.

Female voice: Okay.

All right. Now let's think a thought with your right hand.

Female voice: Okay.

All right. Now let's think a thought with your left hand.

Female voice: Okay.

All right. You do that easily? Huh?

Audience: Yes.

All right. Now think a thought with your brain.

Female voice: Okay.

Come on, with your brain! [laughter]

Oh, let's do this whole thing over again. This isn't . . . Now, listen. You're supposed to think with your *brain.* It says everywhere you think with your brain. Now let's do this carefully.

Now think a thought with your right foot.

Female voice: Yeah.

We'll get you oriented.

Did you think a thought with it?

Female voice: Yes.

All right. Now think a thought with your left foot.

Female voice: Okay.

Okay. Now think a thought with your right hand.

Female voice: Okay.

All right. Now think a thought with your left hand.

Female voice: Okay.

Did you do that real good?

Female voice: Yes.

Now think a thought with your right shoulder.

Female voice: Okay.

Now think a thought with your left shoulder.

Female voice: Okay.

Did you do that real good?

Now think a thought with your brain.

Female voice: Okay.

Did you?

Audience: Sure. No.

Come on, come on, let's get on the ball. Think a thought with your brain now.

Audience: Okay. Yeah.

Don't let the professor of psychology at Illinois State hear you making mock of this. The brain is a computer. It says that everyplace. Think a thought with your *brain.*

Now think another thought with your brain.

Female voice: Okay.

With your *brain.* Not fringe stuff. With your brain.

All right. Think another thought with your brain.

Female voice: Yeah.

Now stop thinking that thought with your brain.

Female voice: Okay.

Now start thinking that thought with your brain.

Female voice: Mm-hm.

Now stop thinking that thought with your brain.

Female voice: Mm-hm.

Now start thinking that same thought with your brain. And just think it over and over and over and over.

All right. Now stop thinking that thought with your brain.

Female voice: Yeah.

How's that, huh?

Audience: Okay.

All right. We all have a right shoe.

Audience: Yes.

Think a thought with your right shoe.

Now at the same time think a thought with your left shoe.

Audience: Okay.

Got that?

Female voice: Yeah.

Now think a thought with the back of your chair.

Female voice: Okay.

Good?

Female voice: Yeah.

All right. Now think a thought with the right wall of the room—the right-hand wall of the room.

Female voice: Yes.

Now think a thought with the left-hand wall of the room.

Female voice: Yes.

How's that, huh?

Female voice: Real fine.

All right. Now think a thought with the floor.

Female voice: Yes.

Good. Did you do that?

Audience: Yeah.

Huh? Real good?

Audience: Yeah.

All right. Now think a thought with my right hand.

Female voice: Yes.

You do that easily?

Male voice: Yes.

Hold up your own right hand. I'm going to think a thought with it.

Good. That's real easy. You got real intelligent hands.

All right.

Now let's think a thought with the back of the room. The whole back of the room. Just think a thought with it.

Female voice: Oh.

That good?

Audience: Mm-hm.

Easy? Anybody have anything go *pow* or anything?

We don't want anything to go *pow*. If anything happens while we're doing this process, why, it doesn't count. We're only trying for alertness here.

8 All right. Doing real good with this thinking?

Audience: Yeah.

All right.

Think where people normally think.

Now think a thought where *you* generally think.

Now let's think another thought with where you generally think. Oh, come on. Let's think a thought with where you generally think.

Okay. That's fine.

Now are you thinking normally, I mean, just as you were before? Thinking the same way? Huh? You thinking the same way, the same location? Huh?

All right. Think a thought which is utterly contrary to your nature and disposition.

Female voice: Yes.

All right. Now think a thought that is in complete agreement with your nature and disposition.

Female voice: Yes.

Did you?

Audience: Yes.

Was it in complete accord with your nature and disposition?

Audience: Yes.

Well, let's think it again.

Female voice: Yes

How's that?

Now let's think a thought completely contrary to your nature and disposition.

Did you do that?

Audience: Mm-hm.

All right. Now think a thought that is much better than your usual thought, about yourself. You know, such as like "I'm not quite paralyzed." Better it. Better it enormously.

Female voice: Okay.

Did you do that?

Audience: Yeah.

Well, fine. Now let's think a thought which is much, much better than you ordinarily think about yourself.

Female voice: Okay.

Did you?

Audience: Yes.

Now let's think a thought that is much worse than anything anybody has ever thought about you.

Let's do that again. Now let's think a thought that is much worse than anybody has *ever* thought of you.

Come on, let's do that again. Let's think a thought that is much worse than anything anybody has ever thought of you.

All right. Now let's think a thought that's much better than anybody ever thought of you.

Audience: Okay.

Now let's think a thought that's much worse than anybody ever thought of you.

9 Good. Now let's think a thought that is much better than any thought anybody ever thought of you.

How's that, huh?

Now let's think the usual thought you think about yourself.

Audience: Mm-hm.

How's that, huh?

Audience: Mm-hm.

Did you get it?

Audience: Mm-hm.

Did you get it real good?

Well now, let's fix it more solidly. This usual thought you think about yourself, let's fix it much more solidly.

Okay. Fine, fine.

You got that so that you know it's there, huh?

Good. You got it so it won't change?

Audience: Yeah.

All right. You got it real carefully now so it won't change?

Audience: Yeah.

Now let's look at it and make sure it's not going to change.

All right. All right.

Now let's think a thought about our case, much worse than anybody ever thought about it.

Now let's think a better thought about our case or state of sanity than anybody has ever thought about it, much better.

Female voice: Yeah.

You got that?

Audience: Yeah.

All right. Now let's think a thought which is much worse on the subject of our sanity than anybody has ever thought.

Got it?

All right. Now let's think a thought about our sanity which is much superior to anything anybody ever thought about it.

Got it?

Male voice: Yeah.

10 Now let's think our normal thought regarding our sanity. Got it?

Male voice: Mm-hm.

Now let's fix that so it won't change. Get it fixed there so it won't change.

Now let's look at it to make sure it's not changing.

How's that?

Female voice: It changes.

No! [laughter]

All right. Now let's think a thought about ourselves that we would like to have others think about us. You got it?

Audience: Mm-hm.

Did you think it?

Audience: Yes.

Now make it stick. Get it there so it won't change.

Okay. Now let's think a thought which tells us what we are generally doing.

Now let's change it and make it worse.

Now let's fix it so it won't change.

Did you fix it so it wouldn't change?

Female voice: Yes.

All right. That's fine. We're safe about that, huh?

Audience: Mm-hm.

Now let's think a thought much better than anybody ever thought about anybody, anywhere, at any time. Got that?

Now try to change it.

Did you?

Audience: [various responses]

Okay. Now decide–decide now you've had a horrible session.

Female voice: Yes.

Got it?

Audience: Yeah.

Now fix that so it's a complete conclusion.

Now decide nothing happened.

Where did you decide it?

Audience: Right there.

Where did you make these other decisions?

Audience: [various responses]

Let's look them over to make sure they're still there.

Let's look at our body to make sure we're still in it.

Got it?

You still got it?

Let's find the floor.

Let's find the chair.

Let's find the floor.

Let's find the chair.

Let's find the floor.

Let's find the chair.

Let's find the floor.

Let's find the chair.

Let's find the floor.

Let's find the chair.

How do you feel?

Male voice: Better.

Huh?

Audience: Fine.

11 Do you feel pretty good?

Audience: Yeah.

Well, how are you?

Audience: Fine!

Well, okay.

How are you?

Audience: Fine!

Well, okay.

How are you?

Audience: Fine!

Well, okay.

How are you?

Audience: Fine!

Okay. How's everybody else?

Audience: Fine!

Okay. How's everybody else?

Audience: Fine!

All right. How are all these people?

Audience: Fine!

Okay. How are all these people?

Audience: Fine!

All right. How are all these people?

Audience: Fine!

Well, all right. How are all these people?

Audience: Fine!

Good. You sure?

Audience: Yes!

Well, all right. How are all these people?

Audience: Fine!

Good. How do they think you are?

Audience: Fine!

All right. How do these people think you are?

Audience: Fine!

Okay. Let's find a person near you.

Is that person alive?

Audience: Yes.

All right. Let's find another person.

Is that person alive?

Audience: Yes.

All right. Let's find another person.

Female voice: Okay.

Is that person alive?

Audience: Yes.

All right. Let's find another person.

Is that person alive?

Audience: Yes. No.

All right. Let's find another person.

Female voice: Yeah.

Is that person alive?

Audience: Yes.

Well, all right. Let's find another person. Is that person alive?
Audience: Yes.
All right. Let's find another person. Is that person alive?
Audience: Yes!
Now let's make a conclusion about the aliveness of these people.
Audience: They're alive. Yeah, they're alive.
All right. What's the conclusion?
Audience: They're alive!
Well, all right. Are you alive?
Audience: Yes.
All right. Are they alive?
Audience: Yes.
All right. Is there a floor there?
Audience: Yes.
All right. Is there a ceiling there?
Audience: Yes.
All right. Is there a right-hand wall there?
Audience: Yes.
All right. Is there a left-hand wall there?
Audience: Yes.
All right. Is there a room here?
Audience: Yes.
All right. Is this present time?
Audience: Yes.
All right. Are you in present time?
Audience: Yes.
Well, all right. Are you in present time?
Audience: Yes.
Well, all right. Are you in present time?
Audience: Yes.
Well, all right. Are you in present time?
Audience: Yes.
Well, good. Are you in present time?
Audience: Yes.
Good. Are you in present time?
Audience: Yes.
Fine. Are you in present time?
Audience: Yes.
Good. Well, that's how it is.
Thank you very much.
Thank you.

GLOSSARY

Words often have several meanings. The definitions used here only give the meaning that the word has as it is used in these lectures. This glossary is not meant to take the place of standard language or Dianetics and Scientology dictionaries, which should be referred to for any words, terms or phrases that do not appear below.

' (prime): a symbol written above and to the right of a letter or figure and used to distinguish it from another of the same kind. For example, A and A' are the same letter, but the prime symbol (') represents A in different circumstances or a slightly different position or location. Hence, A' would be in a slightly different position or location in relation to A, A'' would be in a slightly different position or location in relation to A or A', etc.

A: an abbreviation for affinity.

aberration: a departure from rational thought or behavior. From the Latin, *aberrare,* to wander from; *ab,* away, *errare,* to wander. It means basically to err, to make mistakes, or more specifically to have fixed ideas which are not true. The word is also used in its scientific sense. It means departure from a straight line. If a line should go from A to B, then if it is "aberrated" it would go from A to some other point, to some other point, to some other point, to some other point, to some other point and finally arrive at B. Taken in its scientific sense, it would also mean the lack of straightness or to see crookedly as, for example, a man sees a horse but thinks he sees an elephant.

absolved: freed or released (someone) from some duty, obligation or responsibility.

accident-prone: a person likely to cause or attract an accident, more than the average person.

acknowledgment: something said or done to inform another that his statement or action has been noted, understood and received.

acutely: 1. with intensely clear perception.
2. severely or seriously, as an illness or the like.

ado, no further: without further work or ceremony; immediately. *Ado* means action, business, fuss, etc.

adrift: figuratively, drifting with little or no direction; literally, said of a ship that moves according to the way the wind and water move, if not secured by cables or anchor or if not being pushed by its own power.

affinity: under affinity we have whether or not we like people, whether or not we can live near people, whether or not we feel emotional toward people. Actually, *affinity*–the technical definition of it is the consideration of distance, but that takes in like and dislike and the Emotional Scale.

Al Capones: a reference to people like Al Capone (1899-1947), Italian-born US gangster of the Prohibition era. In the 1920s he took over a Chicago organization dealing in illegal liquor, gambling and prostitution. During the following years, he eliminated his competitors in a series of gang wars that won him control of Chicago's underworld. He was imprisoned in 1931 for tax evasion. The *Prohibition era* was the period in the United States (1920-1933) in which the manufacture, transportation and sale of alcoholic liquors for beverage purposes were forbidden by federal law. However, many people ignored the national ban and drank illegal beverages.

Alcoholics Anonymous: an international organization of men and women who attempt to help each other with their problem of alcoholism. They believe alcoholism is incurable and encourage members to stay away from alcohol, as their motto states, "one day at a time."

Alexander: Alexander the Great (356-323 B.C.), military general and king of Macedonia (an ancient kingdom in northern Greece). Alexander conquered much of what was then considered the civilized world, from present day Greece to India. To give his troops a thirst to conquer, he gave each soldier a large share of plunder (goods or valuables robbed by open force, as in war or hostile raids), but the troops were so burdened by their loot that they moved very slowly. One day, after all of the wagons were loaded, Alexander set fire to his own and to those of his friends and commanded the rest of the army to burn their wagons too.

alien: a person of another place, race, etc.

along the line: at any point in the progress or direction of some field, activity or the like.

altogravity: a coined term referring to a type of gravity that pulls one upward instead of onto the surface of a planet. *Alto* is from the Latin word *altus,* meaning high.

alumni: men who were students of, or who graduated from, a school, college or university.

amalgamated: combined together so as to form a unified or integrated whole.

American Medical Association: a professional physicians' organization in the United States, founded in 1847 and composed of state and county medical associations.

Ann Arbor: a reference to the football team of the University of Michigan located in Ann Arbor, Michigan (northern United States).

antipathetic: having a feeling of *antipathy,* an instinctive opposition or hostility to something that one considers disagreeable, offensive or the like; strong or deep-rooted dislike.

Apaches: members of a group of Native Americans of the southwestern United States comprised of about six main groups or tribes, many of whom live on reservations in Arizona, New Mexico and Oklahoma. Historically, the Apaches were adept in wilderness survival and thought of as fierce warriors, from their raids against early Spanish settlers, other Indian tribes in the area and battles against the United States Army.

aplomb: self-confidence or assurance.

Apostle: any of the early followers of Jesus who carried the Christian message into the world.

appropriation: a sum of money that has been set aside from a budget, especially a government budget, for a particular purpose.

arbiters: persons who have the power and authority to settle a dispute or decide an issue.

arbitrary: based on judgment or useful selection rather than on the fixed nature of something.

ARC: a word made from the initial letters of *Affinity, Reality* and *Communication,* which together equate to *Understanding.*

ardure(s): strenuous effort or exertion accompanying some activity; labor or difficulty.

Arlington Cemetery: a national cemetery located in Arlington, Virginia, provided by the federal government for the burial of all United States military personnel who have died in regular or volunteer service or after receiving an honorable discharge.

army division(s): a major administrative and tactical unit in an army, consisting of from 12,000 to 18,000 troops.

associative: pertaining to the subject of *association,* the connection or relation of ideas, feelings, sensations; correlation of the elements of perception, reasoning or the like.

atomic and molecular phenomena: the subject or study of the structure and energy of atoms and molecules and the relationship between them. An *atom* is a very small particle which is considered the building block of physical matter. All the material on Earth is composed of various combinations of atoms which unite in an infinite number of ways into more complex structures called molecules. A *molecule* is one of the basic units of matter, consisting of one or more atoms held together by chemical forces. *Phenomena* is the plural of *phenomenon,* an occurrence, a circumstance or a fact that is perceptible by the senses, and sometimes viewed as significant or in need of explanation.

Atomic Energy Commission: a former civilian agency (1946-1975) of the United States Government, created to regulate the production and use of atomic power. In 1956, there was considerable debate on the dangers of radioactive fallout and on whether or not the testing of nuclear weapons should be continued. The Atomic Energy Commission downplayed the dangers of radiation poisoning from fallout and hid damaging information about nuclear power from the public. It was replaced (1975) by two federal agencies.

Attila: (?- A.D. 453) barbarian conqueror and king of the *Huns,* a warlike people originally from northern central Asia that invaded China in the third century B.C. and then spread westward to Central Asia and Europe. Under Attila, they overran much of the Roman Empire.

auditing: the name for the Scientology practice which frees the person from spiritual bondage bringing personal enlightenment and freedom, as a spiritual being. Also called *processing.*

auditor: a person trained in the practice of Scientology. Ministers of the Church are trained as auditors.

automaton: a human being acting mechanically or without active intelligence in a monotonous routine; a robot.

awareness of awareness unit: the individual, the personality, the person.

axiom(s): the fundamental observations of humankind, life itself and the universe of all, considered by Scientologists as self-evident truths.

B_1: a B vitamin, also called thiamine, essential for normal functioning of the nervous system.

bad off: in a bad or poor condition or circumstances.

bailiff: a person who performs certain actions under legal authority, in particular, an official in a court of law who keeps order, looks after prisoners, etc.

ball, get on the: pay closer attention to doing something right; become more efficient.

band: a more or less well-defined range of something, such as qualities or emotions.

bang-up: first-rate, excellent; the finest or best.

barflies: a slang term for people who spend large amounts of time in bars.

battery(ies): any large group or series of related things.

bawl (someone) out: reprimand or scold (someone) loudly or severely.

BBC: short for *British Broadcasting Corporation,* a British radio and television broadcasting company.

bearing: to have a relation or relevance to something.

bear out: support the truth of something; prove something to be true or justified.

beating the drum: vigorously promoting or loudly publicizing (something); advertising something, giving one's support or arguing noisily (for something). This expression likens the beating of a drum for ceremonial, promotional or other purposes to extravagantly praising the merits of a person, group, product, etc.

beat the tar out of (someone): defeat someone completely.

behest: an order, command or request.

beingness: condition or state of being; existence. The suffix *-ness* is used when forming nouns expressing a state, quality or condition.

bestial: like a beast in qualities or behavior, brutish, savage or immoral; below the dignity of reason or humanity; marked by or indicating inhuman or immoderate instincts or desires. A *beast* is an animal, especially a large and dangerous one.

bestiality: beastlike quality, character or behavior.

big-league: having to do with a league of the highest classification; either of the two principal groups of professional baseball teams in the United States.

Bishop Shenanigans: a humorous reference to Bishop Fulton John Sheen (1895-1979), one of the best-known spokesmen for the teachings of the Roman Catholic Church. Sheen wrote numerous books and articles, appeared on the radio and was seen on television in his "Life is Worth Living" series. *Shenanigans* refers to mischief, trickery, teasing, etc.

blasphemitude: a coined variation of *blasphemy,* disrespect shown to God or to things considered sacred, and *-tude,* a suffix used to form nouns denoting a state, quality or instance of being.

blasphemy: disrespect shown to God or to things considered sacred.
blotto: unconscious; a slang term that literally means so drunk as to be unconscious or not know what one is doing.
boards, by the: to be lost, neglected or destroyed. The term *boards* in nautical language refers to the side of a wooden sailing ship, and the phrase *by the board* originated in the days of sailing ships when in the height of a storm, a mast was broken and it was up to the skipper to either save it or let it go by the board–fall over the side of the ship to destruction.
bond: having to do with *bonds,* certificates showing that a person has loaned money to a corporation or government and that the corporation or government promises to pay the person for the use of this money, by means of regular payments (called *interest* or *profit*) and to pay back the full amount of the loan at the end of a period of time.
***boomp* in the night, things that went (go):** a reference to a phrase appearing in a Scottish prayer by an unknown author: "From ghoulies and ghosties and long-leggetie [legged] beasties, And things that go bump in the night, Good Lord deliver us." *Boomp* is a coined variation of *bump.* A *ghoul* is an evil demon supposed to feed on human beings and rob graves. The addition of *-ie(s)* to the ending of ghoul, ghost and beast, is informal and gives them somewhat of an affectionate and likable quality, as if spoken to a child.
botch up: spoil something or handle something badly, because of carelessness or lack of skill.
bother: a chiefly British term used to express slight annoyance, impatience or the like.
bracket: a grouping or category that falls within specified limits.
brakes on, put the: to stop or slow down action or an activity, as with a brake.
breath (flash) of an eye, (in the): a variation of *in the twinkling of an eye,* in a very brief time; in an instant.
bric-a-brac: small, miscellaneous objects which may be pretty or of interest but which have little artistic or monetary value. By extension, miscellaneous, nonessential things or objects of little worth.
bridge: any of several card games played with one deck of cards divided equally between four players who play in two pairs.
bridge table: a small, light table, usually with folding legs, used for card games.
British Empire: the empire of Britain which began in the sixteenth and seventeenth centuries and ended in the twentieth century when dozens of nations, formerly possessions of Britain,

became independent. At its greatest extent, around 1900 at the end of the reign of Queen Victoria, it included Australia, Canada, India, New Zealand, vast areas of Africa and many smaller areas throughout the world.
Bureau of Infernal Revenue: a reference to the *Bureau of Internal Revenue* (later known as the Internal Revenue Service), the division of the United States Department of the Treasury responsible for the collection of income and other taxes and enforcement of tax laws.
bush-league: of or related to a sports league of low classification or poor quality, especially in baseball.
button: an item, word, phrase, subject or area that causes response or reaction in an individual. This term comes from the idea of pushing a button to activate something, as in an electrical or mechanical device.
button, stepped (put, etc.) on the: set off a bomb, a reference to the use of a *push button,* a device that, when depressed, closes or opens an electric circuit, transmitting a signal in order to launch a nuclear bomb.
buzz saw: a power-operated circular saw, so named for the sound it makes.
C: an abbreviation for communication.
cagey: deceptive or tricky.
calcium: a silver-white metallic substance that is an important element in various physiological functions, including muscle contraction and heartbeat, and is vital for the health of bones and teeth. The body can form calcium deposits, abnormal hardening of soft tissue (such as between the joints, etc.) due to natural accumulation of calcium in the tissue.
California Institute of Technology: a private university and research institute founded in 1891 in Pasadena, a city in southwest California, USA. Often called *Caltech,* the school has divisions in various fields, including biology, physics, mathematics, astronomy and others. It is considered one of the major research centers of the world and several prominent scientists have taught and worked there.
Caltech: an abbreviation for the *California Institute of Technology,* a private university and research institute founded in 1891 in Pasadena, a city in southwest California, USA. The school has divisions in various fields, including biology, physics, mathematics, astronomy and others. It is considered one of the major research centers of the world and several prominent scientists have taught and worked there.

canned: recorded or taped for repeated use on television or radio.

Canned Heat: a trademark for a fuel that is packaged in small cans and which can be lit and used as a fire for heating or cooking things, as in a portable stove. Canned Heat is often made from jellied alcohol and is sometimes eaten (or drunk) by bums and hobos as a substitute for liquor.

Capitol Hill: the hill in Washington, DC, on which the Capitol building stands and where the United States Congress (the lawmaking body of the US Government) meets.

Capones, Al: a reference to people like Al Capone (1899-1947), Italian-born US gangster of the Prohibition era. In the 1920s he took over a Chicago organization dealing in illegal liquor, gambling and prostitution. During the following years, he eliminated his competitors in a series of gang wars that won him control of Chicago's underworld. He was imprisoned in 1931 for tax evasion. The *Prohibition era* was the period in the United States (1920-1933) in which the manufacture, transportation and sale of alcoholic liquors for beverage purposes were forbidden by federal law. However, many people ignored the national ban and drank illegal beverages.

case: the way a person responds to the world around him by reason of his aberrations (departures from rational thought or behavior).

cataloging: systematically arranging and listing.

cave, sit in a: a reference to early Christians who gave up their way of life in the civilized areas of the Roman Empire to live in caves in the desert of North Africa in order to avoid persecution (being subjected to cruel or unfair treatment due to their religious beliefs) and to practice their religion.

censor: in Freudian theory, that restraining force which keeps undesirable and distasteful ideas, impulses and feelings in the unconscious of an individual.

Chart Homo sapiens: a reference to the Hubbard Chart of Human Evaluation, a chart contained in the book *Science of Survival,* which gives a complete description of the Tone Scale. It includes the components and characteristics of the human mind, each one plotted on the Tone Scale, providing a complete prediction of an individual's behavior and an index of his survival potential from lowest to highest. The book *Science of Survival* is written around the Hubbard Chart of Human Evaluation with a chapter devoted to and describing each section of the chart.

chary: cautious or careful.

chattel mortgage(s): a *mortgage* is an agreement by which someone borrows money from an organization, giving it the right to take possession of property which has been turned over as security if the loan is not repaid. *Chattel* is movable personal property rather than real estate (land, buildings, etc.). A *chattel mortgage* is a mortgage on chattel property, as opposed to a mortgage on land, buildings, etc.

checked (someone) out: compelled someone to leave a group or the like, from *check out,* to record a person's departure, as from a hotel, etc.

Chicago Bears: the name of a professional American football team in Chicago, Illinois.

chips on the board, to have a lot of: a phrase meaning to have placed one's bets on something. This phrase derives from the chips (small flat disks) used as tokens for money in certain gambling games. Chips are put down on the table or on a board to clearly show how much money a player is betting.

Christophe: Henri Christophe (1767-1820), king in northern Haiti in the early 1800s. A noted builder, he constructed a fortress (citadel) near Cap Haitien.

chronically: constantly; having the characteristics of lasting a long time or being of long duration or being in a continuing state.

church, new: the Christian Church, which started in the first century A.D. and expanded throughout the ancient Roman Empire, finally becoming the state religion in A.D. 324.

cinch, a: something that is sure or certain. A *cinch* is the belt around the middle of a horse, that holds the saddle in place. Securing the cinch is an easy job, and assures the rider that his saddle will not slip, giving rise to the expression "It's a cinch."

citadel: a castle or other large strong building intended for the defense of a city.

civil defense: a reference to any organized preparation for the protection of civilian lives and property and of the means of economic production before, during and immediately after large-scale emergencies, especially from nuclear attack. Civil defense includes the organization and training of volunteers in self-protection, effective warning systems, adequate shelters, stockpiles of food and medicine and the rules and regulations for preventing contamination, as from radiation, after an attack.

Class A: the best group in a classification based on quality of performance.

Clear: the name of a state achieved through auditing or an individual who has achieved this state. The Clear is an unaberrated person. He is rational in that he forms the best possible solutions he can on the data he has and from his viewpoint.
clearing: bringing someone to the state of Clear.
cobalt: a silver-white metallic element with a faint pinkish tinge. Some forms of cobalt, usually designated by a number, produce intensive, high-energy radiation.
cogitation: the act or an instance of giving serious or deep thought (to something).
cognition: a realization about life, a sudden understanding of something.
cogwheel(s): a wheel that has teeth (called *cogs*) of hardwood or metal inserted between the teeth of another wheel so that they mesh. When one cogwheel is rotated, the other wheel is turned as well, thus transferring the motion to drive machinery.
collegian(s): a college student.
combat fatigue: an intense weariness, exhaustion or agitation said to be caused by continued exposure to hostile enemy fire or the violence and stress of war.
come to grief: suffered misfortune or ruin.
commandant: a commanding officer; an officer in command of a sphere of activity or unit of the armed forces.
comm lag: *communication lag,* the length of time intervening between the making of a statement or the asking of a question and the answer to that statement or question. It is exactly that time regardless of what happens in between.
commodities: useful or valuable things, likened to raw material or a primary agricultural product that is needed and sought after.
computation(s): the calculation or processing of data to come up with answers; also, the answer so arrived at.
confession stories: a reference to the sensational, often purely fictional "autobiographical" tales popular in the mid-twentieth century. These supposedly real-life stories and true confessions of everyday people, on such topics as sexual misconduct, extramarital affairs, etc., appeared in magazines of the early and mid-1900s, starting with *True Story,* issued by American publisher Bernarr Macfadden (1868-1955).

Congress: the elected group of politicians that is responsible for making the laws in the United States. It consists of two parts: the House of Representatives (the lower of the two lawmaking bodies) and the Senate (the higher of the two lawmaking bodies).
consideration: an idea or opinion or thought.
Continental Army: the Revolutionary War Army, authorized in 1775 by the Continental Congress (the congress of delegates from the American colonies held before, during and after the American Revolution) and led by George Washington.
control panel: a shortened version of *motor control panel,* a control and monitoring system the mind uses to direct the body. Thoughts register on the motor control panel, which then causes the body to go into action.
cook up: make up something or invent something.
corps: a body of persons associated in a common organization or acting under a common direction.
corvette: a lightly armed, fast ship used especially during World War II (1939-1945) to accompany a group of supply ships and protect them from attack by enemy submarines.
counterbalancing: acting against or opposing with an equal weight, force or influence.
cribbage board(s): a board with holes in which pegs are placed for scoring in *cribbage,* a card game played with two to four players, in which the object is to form various card combinations that count for points.
cropped up: appeared, especially suddenly or unexpectedly.
crow: speak about something with pride, as an accomplishment deserving of notice.
crummiest: most wretched, worthless or contemptible.
crusade: any one of a series of wars fought from the late eleventh through the thirteenth centuries, in which European kings and warriors set out to gain control of the lands in which Jesus lived, known as the Holy Land (modern-day Palestine). At that time, these areas were held by Muslims. The Crusaders conquered Jerusalem (now a city in Israel) in 1099 but failed to secure the Holy Land and were driven out by the late thirteenth century. During the Crusades, hundreds of thousands of people were killed.
cult: 1. an exclusive group of people who share an excessive devotion to some person, thing, ideal, etc.
2. great or excessive devotion or dedication to some person, idea or thing.

curled my lip up and hung it over my ear: a coined phrase meaning to bend or raise the upper lip, as if indicating disbelief, surprise, slight contempt or the like.
cuss(ing): to criticize or reprimand in harsh terms.
danke schön: the German words meaning thank you very much.
Darwin: Charles Darwin (1809-1882), English naturalist (an expert in the scientific study of animals or plants) and author. His book *On the Origin of Species* proposed a theory to explain evolution of life forms to higher forms.
de-aberrating: removing aberrations from (a person).
dead in the head: a variation of *dead center* (in one's head) meaning located in the exact center (of the head).
debacle: a sudden, disastrous collapse, downfall or defeat.
deducting: subtracting or taking away, as from a sum or amount, in reference to tax (a requirement to pay a percentage of income for support of a government).
dementia praecox: any of several psychotic disorders characterized by distortions of reality, disturbances of thought and language, and withdrawal from social contact.
Democratic Party: one of the two main political parties in the United States (the other being the more conservative Republican Party). The Democratic Party follows a liberal program favoring a strong central government and traditionally represents organized labor and minorities.
deposit(s): an accumulation of material in a body tissue, structure or fluid.
devil with (something): a variation of *the hell with,* an informal phrase used to express dismissal, rejection or a complete lack of interest.
dickens with (something): a variation of *the hell with,* an informal phrase used to express dismissal, rejection or a complete lack of interest.
dirty trick: an unfair act that betrays someone's trust, confidence or faith. Also used humorously.
discordant: not in harmony, clashing.
disenfranchised: deprived of a privilege, right or power.
dishabille: a disorderly or disorganized state.
disposition: one's normal frame of mind, nature or characteristic attitude.
dividends: returns or rewards resulting from activities, efforts or undertakings.
division(s), army: a major administrative and tactical unit in an army, consisting of from 12,000 to 18,000 troops.

Doctorate Lectures: the Philadelphia Doctorate Course Lectures, delivered by LRH between 1 and 18 December 1952 in Philadelphia, Pennsylvania.
doctor degree: a reference to a *doctorate,* the highest degree awarded by a college or university, usually to a person who has completed at least three years of study beyond the initial four-year college or university program and a thesis (a long piece of writing on a particular subject).
Doctor in Philosophy thesis: a formal and lengthy research paper, especially a work of original research, presented by a candidate for a degree of *Doctor of Philosophy,* the highest degree awarded by universities as an indication of the successful completion of academic study in any one of a number of fields.
Dodgers: the name of a professional American baseball team formed in 1890. Beginning their career in Brooklyn, New York, the Dodgers moved to Los Angeles, California, in 1958.
dog: a person regarded as unpleasant, worthless or wicked.
doggone: a polite way to say damn or darn; an exclamation used to express anger, irritation, surprise, pleasure or for emphasis, etc.
dog-tired: utterly exhausted; worn out.
double take: a rapid or surprised second look, either literal or figurative, at a person or situation whose significance had not been grasped at first.
double-timing: being unfaithful to (one's wife or husband). Also known as *two-timing.*
drawing room: a room where guests are received or entertained. *Drawing room* is an abbreviation of *withdrawing room,* originally a room to withdraw to, a private chamber attached to a more public room.
dressed down: reprimanded; scolded severely.
drink the blood of the lamb: a reference to part of a Christian ceremony in which participants drink wine, representing the blood of Jesus, who is sometimes termed "the lamb of God" in the Bible.
driven to (into): forced into doing or being something.
dropped the ax on: delivered a decisive (settling or ending something) blow to (someone) or an unexpected and shattering announcement to (someone).
drummed in: made known or forced upon by constant repetition.
dynamics: the dynamics are the urge to survive, expressed through a spectrum, with eight divisions. These are urges for survival as or through (1) self; (2) sex, the family and the future

generation; (3) groups; (4) Mankind; (5) life, all organisms; (6) matter, energy, space and time–MEST–the physical universe; (7) spirits; and (8) the Supreme Being. The subject of the dynamics is contained in *Science of Survival*.

eaten (something) up: have believed (something) without question.

edification: the instruction or improvement of a person morally or intellectually.

eidetic: of, relating to or marked by extraordinarily detailed and vivid recall (such as of visual images).

Einstein, (Mister Albert): Albert Einstein (1879-1955), German physicist and United States citizen from 1940 who formulated the *theory of relativity,* a series of conclusions concerning the interrelationships of time, space and motion of objects. Einstein's theories on the nature of mass and energy led to development of the atomic bomb.

electrical engineer: one trained in *electrical engineering,* a branch of engineering that deals with the practical application of electricity especially as related to communications, the distribution of power and the design and operation of machinery and equipment.

Emotional Scale: same as the *Tone Scale,* a scale of emotional tones which shows the levels of human behavior. These tones, ranged from the highest to the lowest, are, in part, Serenity (the highest level), Enthusiasm, Conservatism, Boredom, Antagonism, Anger, Covert Hostility, Fear, Grief and Apathy.

endowed: is provided with a desirable quality, ability or characteristic.

engram: a moment of "unconsciousness" containing physical pain or painful emotion and all perceptions, which is not available to the analytical mind (conscious, aware mind) as experience. It is a complete recording, down to the last accurate detail, of every perception present in a moment of partial or full "unconsciousness."

enmeshed: entangled in something from which it is difficult to get free or separated.

entomologist: a person trained in or working in the field of *entomology,* the study of insects.

Epicurus: (341-270 B.C.) a Greek philosopher who had the philosophy that a wise man should limit his desires and live a simple, withdrawn life in order to avoid the pain and evil that plague Man.

esoteric: difficult to understand; beyond the understanding or knowledge of most people and intended for or understood only by a few.

et up: eaten up. *Et* is an informal form of the word *eat.*

evaluating: carefully considering something in order to make a judgment about it.

exact sciences: sciences (such as mathematics or physics), in which facts can be accurately observed and results can be accurately predicted.

expedient: something useful for bringing about a desired result; a means to an end.

face of, in the: when confronted with.

facsimiles: the pictures contained in the reactive mind.

Fanny Featherbrain: a made-up name.

FDR: the initials of Franklin Delano Roosevelt (1882-1945), president of the United States from 1933 to 1945. Shortly after he became president, federal laws prohibiting sale of alcohol were repealed. It was during his presidency and World War II (1939-1945) that the United States developed the atomic bomb, which was dropped on the cities of Hiroshima and Nagasaki in Japan, killing between 120,000 and 140,000 people and largely destroying both cities.

fender(s): a metal or plastic enclosure over the wheels of an automobile or other vehicle to protect against splashing mud, etc. British equivalent is *wing.*

first-class private: a rank in the army that is above private (the lowest rank).

first lieutenant: one of the lowest of the officer ranks in the United States Army, one which is gained on graduation from a military academy.

fission: the splitting of the central part of an atom (nucleus) into fragments which is accompanied by a significant release of energy. The pieces of the nucleus then strike other nuclei (centers of atoms) and cause them to fission (split), thus creating a chain reaction.

flight surgeon: a medical officer in the armed services who is trained in aviation medicine.

floorboard(s): the flat, lower part of a motor vehicle's interior where various pedals are located, as for the accelerator and the brakes, and where the driver and passengers put their feet. Also called *floor.*

foible: a minor flaw, shortcoming or weakness in personal character or behavior.

Ford: an (inexpensive) automobile made by the *Ford Motor Company,* one of the largest automobile companies in the world.

foreclosed: took possession of a mortgaged property as a result of someone's failure to keep up their mortgage payments. A *mortgage* is an agreement by which someone borrows money from an organization or individual against security of some kind. To guarantee the loan

will be paid back, the loaning organization or individual has the right to take possession of property (usually land, buildings, etc.) owned by the person receiving the loan if he fails to pay back the money.

foredeck: the front part of the main deck of a ship.

foreman: a person in charge of a particular department, group of workers, etc., as in a factory or the like.

forfeit: lost or taken away; subject to being lost.

forte main: physical force, strength or power. Literally means *strong hand,* from the French terms *forte* (strong) and *main* (hand).

.45: a powerful handgun having a (large) barrel with an inside diameter of .45 of an inch (11.43 millimeters).

fouled up: messed up or confused.

Foundation(s): one of the early Hubbard Dianetics Research Foundations that were located throughout the United States, and which trained students in Dianetics.

frame of reference: a set of concepts, values, customs, views, etc., by means of which an individual or group perceives or evaluates data, communicates ideas and regulates behavior.

framework, in the (this): in the context of (something); within the general background or set of ideas within which something exists.

French Revolution: a revolt in France from 1789 to 1799 which overthrew the royal family and the aristocratic class and system of privileges they enjoyed. The revolution was in part a protest against France's absolute monarchy, firmly established and unproductive nobility and the consequent lack of freedom for the middle classes. During the revolution, 300,000 people were arrested and 17,000 were beheaded under the guillotine.

Freud, Sigmund: (1856-1939) Austrian physician and founder of psychoanalysis.

fringe: the outside edge of something farthest from the center. Literally, a *fringe* is a decorative edging of short cords or threads.

front: the advanced line, or the whole area, of contact between opposing sides in warfare; combat zone.

fruitcake, nutty as a: crazy, eccentric or mentally abnormal, referring to the nuts in a fruitcake (*nutty* meaning crazy). A *fruitcake* is a type of cake containing dried or candied fruits and nuts, traditionally eaten around Christmas.

Gadsden Purchase: a strip of land the United States bought from Mexico in the 1850s to form part of the boundary between the two countries. Following the Mexican War (1846-1848), the US gained a great deal of land from Mexico (most of the land that now constitutes the southwestern part of the US), but with unclear boundaries. The Gadsden Purchase provided a clear boundary and included a region in what is now southern Arizona and New Mexico.

galaxy: a large system of stars held together by gravitation and isolated from similar systems by vast regions of space.

Garcia, the fellow who carried the message: a reference to United States Army officer Andrew Summers Rowan (1857-1943). At the outbreak of the Spanish-American War (a war waged against Spain by the United States in 1898, for the purpose of liberating Cuba from Spanish rule), Rowan was sent by the president of the United States to deliver a message to Cuban revolutionary leader General Calixto Garcia Iñiguez. No one knew where Garcia was, but Rowan, asking no questions, went to Cuba, disappeared into the jungle and came out three weeks later, "having traversed a hostile country on foot, and delivered his letter to Garcia." Rowan received a medal for distinguished service and his exploits are recounted in *A Message to Garcia,* an essay by American editor, publisher and author, Elbert Hubbard (1856-1915).

glee of insanity: a specialized case of irresponsibility. A thetan who cannot be killed and yet can be punished, has only one answer to those punishing him, and that is to demonstrate to them that he is no longer capable of force or action and is no longer responsible. He therefore states that he is insane, and acts insane and demonstrates that he cannot possibly harm them as he lacks further rationality. The laughter accompanying the glee of insanity is often a hectic, uncontrolled laughter. It has no happiness or enjoyment in it.

Glutz and Company: a made-up name.

goal line(s): in American football, the line at each end of the playing field. To score a point, the ball must be carried across the opponent's goal line or, if thrown across, must be caught by a player from one's own team.

goal posts: two upright poles with a horizontal bar connecting them, set at each end of a field. In American football, a team must kick the ball above the bar in order to score points.

golden age: the most flourishing period in the history of something; the time of highest achievement or greatest development.

Gott mit uns: a German phrase meaning "God with us," a motto that was on the uniform belt buckles of German soldiers during World War I (1914–1918) and World War II (1939–1945).

grammar school(s): a school usually for the first six to eight years of a child's formal education.

Grand Coulee Dam: one of the largest concrete structures in the world. The dam sits on the Columbia River in Washington State, USA. It is 5,223 feet (1,592 meters) in length and rises 550 feet (168 meter) above bedrock. Opened in 1942, it supplies irrigation, aids in flood control and produces hydroelectric power for much of the western United States.

Grange, Red: Harold "Red" Grange (1903–1991), American professional football player. Following his notable college football career, he started playing professional football in 1925. His reputation and display of skill is credited with popularizing the sport. He retired in the 1930s and later became a sports commentator on radio and television.

grope around: search for something hesitantly or with uncertainty.

ground (oneself) in: to get instructed in elements or first principles; furnish (oneself) with a foundation of knowledge.

gulch: a narrow, rocky valley or channel with steep sides, made by a fast-flowing stream. Used figuratively.

gummed up: stuck and unmoving; from the idea of having gum (sticky substance) inside of something that should be able to move, such as a machine.

Halley: Edmond Halley (1656–1742), English astronomer who applied Newton's discoveries on the laws of motion to accurately predict the orbit of comets. His accurate prediction of the return in 1758 of a comet (now known as Halley's comet) validated his theory that comets are part of the solar system.

harmonica: a small rectangular musical instrument that is held near the mouth and played by blowing or sucking air through one of the long sides at different places to make different notes.

HASI: abbreviation for *Hubbard Association of Scientologists International,* the organization which coordinated and provided guidance to all Scientology organizations over the world and was the general membership group of the Church from the mid-1950s to mid-1960s.

Hayes, Ira: (1923–1955) Native American hero of World War II (1939–1945), who earned fame when a photographer snapped him and a group of marines raising the American flag on a hilltop above a Pacific island to claim victory over Japanese territory. After the war Hayes attempted to live a quiet life, but was constantly plied with fan mail, visitors, etc. Feeling

that the attention was incorrect and should be directed at his fallen comrades, he took to alcoholism and died in January 1955.

HDRF: abbreviation for the *Hubbard Dianetic Research Foundation,* the research and training center of Dianetics, located at the time of this lecture series in Phoenix, Arizona.

headlamps: the *headlights,* the powerful lights attached to the front of a motor vehicle.

head, on (one's): as one's responsibility or fault.

hemorrhage: the heavy loss of blood from a ruptured blood vessel, either internally or externally.

heralded: brought to public notice; publicized.

heretofore: before this time; up until now.

Hessian Army: the army composed of German soldiers of Hesse (a state in Germany), hired by England to fight against the Americans during the American Revolutionary War (1775–1783).

heyday: the stage or period of greatest vigor, strength, success, etc.

hideous: offensive to the mind; terrible, distressing.

Hippocrates: (ca. 460–370 B.C.) Greek physician known as the "Father of Medicine," but who also had an apathetic view on life. For example, in one of his works, he addressed doctors with the statement "Life is short, the art long, opportunity fleeting, experiment treacherous, judgment difficult."

Hiroshima: a seaport in Japan that was largely destroyed in 1945 during World War II (1939–1945) by an American atomic bomb. This was the first atomic bomb ever used in warfare and killed approximately 75,000 people.

Hitler: Adolf Hitler (1889–1945), Nazi dictator of Germany responsible for the extermination of millions of people during World War II (1939–1945).

hock: deposit something as security against money borrowed, with the risk of losing it if the money is not paid back by a certain time.

holding down: fulfilling the duties of (a job).

home and mother: a humorous reference to the phrase *hearth and home* meaning one's family and home. *Hearth* is a term used to refer to the fireside as the center of family life, the home.

home, at: as if in one's home; comfortable; familiar.

Homo novis: new man; from the Latin words *homo* (man) and *novus* (new).

Homo sapiens: Mankind; human beings.

hot air: impressive or often boastful talk or writing about achievements or intentions that has no substance.

hot cakes: another name for *pancakes,* thin, flat cakes of batter fried on both sides.

hotter than a firecracker: a phrase used for intensification, meaning very good, excellent, most effective or productive, etc.; also, highly skillful, adept or capable. A *firecracker* is a paper or cardboard cylinder filled with an explosive and having a fuse, for discharging for amusement.

Hubbard Association of Scientologists (International): the organization which coordinated and provided guidance to all Scientology organizations over the world and was the general membership group of the Church from the mid-1950s to mid-1960s.

Hubbard Dianetic Research Foundation: the first organization of Dianetics, formed in 1950 in Elizabeth, New Jersey, to further Dianetics research and, mainly, to offer training, located at the time of this lecture series in Phoenix, Arizona.

humanity(ies): any branch of learning concerned with human thought and relations, as distinguished from the sciences, especially literature, philosophy, history, etc. (Originally, the humanities referred to education that would enable a person to freely think and judge for himself, as opposed to a narrow study of technical skills.)

hump, over the (this): over the worst or most difficult part, as if having just climbed over the top of a hill, mountain, etc.

hunch: a feeling or guess that something will happen or may be the case.

hydrogen bomb: a bomb more powerful than an atomic bomb which derives its explosive energy from the fusion (combining) of hydrogen atoms.

Illinois State: a university located in Illinois, a state in the north central United States.

incidence: rate, range or amount of occurrence of something.

income tax bracket: a grouping of people based on the amount of tax they pay on their income (money made from employment, business or capital). A high income tax bracket indicates that a person has a high income.

insidious: having a gradual, cumulative and usually hidden effect.

introvert(s)(ed): turns one's attention or thought inward or to things within oneself.

inverted: turned or changed to the opposite or contrary.

ivory tower(s): a place of retreat that is secluded and remote from the realities of the real world; some place or condition which is separated from everyday life.

Iwo Jima: Japanese island and sight of one of the most costly battles of World War II, fought in February and March 1945. The island provided American air units with the first base inside the Japanese inner-defense system from which to attack the heart of industrial Japan. About 6,800 United States servicemen (including about 6,000 marines) lost their lives in capturing the island from the Japanese.

jettison: to throw off (something) as an obstacle or burden; discard.

jurisprudence: a department of law, also the system of law or the body of laws applied in a particular country or state.

Kepler: Johannes Kepler (1571-1630), German astronomer and mathematician, who discovered three laws of planetary motion. Kepler realized that the long-held belief that planets follow a circular orbit was incorrect and laid out the mathematical formulas showing that such orbits are ovals. English scientist Sir Isaac Newton (1642-1727) later used Kepler's three laws in his own work on gravity.

king row: a reference to the back line or row of squares on a checkerboard. In the game of checkers, pieces move forward and capture the pieces of the opponent. If a piece reaches the back line on an opponent's side, it becomes a king by being crowned (having a second checker placed on top of it). A king can move and jump backward or forward.

kit and caboodle: the whole lot; all of something.

large, at: as a whole; in general.

legislature: an official body usually chosen by election, with the power to make, change or undo laws.

length, at: after some time; eventually.

letters, shooting: a reference to typesetting letters that in the early 1950s were set line by line, usually upside down, on single strips of metal by use of a large machine. Once the type was set, it had to be laid out by hand in the sequence that it was to appear on the page. *Shooting* means directing or moving swiftly, used in reference to moving the hands rapidly to lay the type in place.

liberty, at: allowed to treat something freely.

libido theory: a theory originated by the Austrian founder of psychoanalysis, Sigmund Freud (1856-1939), that the energy or urges motivating behavior are sexual in origin. *Libido* is Latin for desire or lust.

life continuum: the phenomenon of an individual's tendency to carry on the fears, goals, habits and manifestations of others who have failed, departed or are dead. Life continuum is described in the book, *Handbook for Preclears* and its companion lecture series, *The Life Continuum.*

light, see the: reach a full understanding or realization; be converted to some idea or belief.

lights, up in: being emphasized as if by being displayed prominently in lights.

line, get (hold, keep, stay, etc.) in: conform or agree to something, or make someone conform or agree to something.

line, toe the: conform strictly to a rule, command, etc.

Little Theater: the *Phoenix Little Theater,* the location of many Congresses held in Phoenix, Arizona, a large modern structure in downtown Phoenix.

livingness: the quality, condition or fact of being alive or living.

look-a-here: informal for *look here,* an expression used to call attention to what is about to be stated.

lookout: a matter of care or concern.

loops: eccentric or crazy people.

loopy: a slang term meaning crazy or nutty.

Los Alamogordo(s): a town in New Mexico, in the southwestern United States, near a military testing site where the first atomic bomb was exploded, on 16 July 1945.

Lucky Strike: a brand of American cigarettes popular in the 1930s and 1940s.

lumbago: pain in the lower part of the back.

lumbosis: a made-up name for a disease.

mad-dog(ging): to act mad or overly excited about something. Literally, a *mad dog* is a dog with rabies (an often fatal disease affecting the nervous system; so named because the animal becomes excited and will attack any living thing in its path).

malpractice: failure of a professional person, as a physician or lawyer, to render proper services through ignorance, negligence or criminal intent, especially when injury or loss follows.

manic: characterized by *mania,* abnormal excitability, exaggerated feelings of well-being, etc.

manifestation(s): a visible demonstration or display of the existence, presence, qualities or nature of some person or thing.

March of Dimes: a volunteer health organization founded in 1938 by Franklin D. Roosevelt (1882–1945), president of the United States (1933–1945), to combat epidemic polio (an infectious disease of the nervous system that mainly affects children and can cause paralysis

in various parts of the body). "March of Dimes" refers to the dimes sent to the White House when Roosevelt was in office as donations for the organization's annual fundraising drive.

Marine Corps: a branch of the United States Armed Forces trained for land, sea and air combat, typically landing near a battle zone either from the air or from a ship.

mayhem: malicious injury that disfigures or disables a person.

MEST: a compound word made up from the initial letters of *Matter, Energy, Space* and *Time.* A coined word for the *physical universe.*

micrometer caliper(s): a device for measuring very small distances or thicknesses. A *micrometer* is a unit of linear measurement equivalent to one millionth of a meter. A *caliper* is a precise measuring instrument having two curved legs or jaws that can be adjusted to determine thickness, diameter and distance between surfaces.

Middle West: the northern central part of the United States, a major farming region.

mire(d): involved in something, such as difficulties that are hard to escape from; entangled. Literally, a *mire* is a wet, slimy soil of some depth or deep mud.

misalignment: figuratively, out of agreement or cooperation. This comes from *mis-* meaning wrong and *alignment* meaning the condition of being in cooperation or agreement with a particular person, group, etc.

Miss Mink: a made-up name.

MIT: *Massachusetts Institute of Technology,* a technological and scientific institution of higher learning and research located in Cambridge, Massachusetts, USA.

mock-up: 1. make or create; make a mock-up.
2. a mock-up is simply something an individual makes or creates. The term is military in origin and referred to the construction of models or objects such as tanks, airplanes, etc., which were made in order to create an illusion of the real thing.
3. a Scientology slang term for a body.

monkeying around: fooling or messing with something in a careless way.

Mount Suribachi: an extinct volcano located on Iwo Jima, an island of Japan, where a costly battle of World War II took place in February and March of 1945. Mount Suribachi (528 feet/161 meters), the highest point on the island and an important defense position, was captured on February 23. A group of marines raised the American flag there to claim victory over Japanese territory.

multiplicity: a great number.
musty: smelling old, damp and stale.
myth: a story, belief or notion commonly held to be true but without factual basis.
Nagasaki: a city and port in southern Japan on which the United States dropped the second atomic bomb used in warfare, on 9 August 1945 during World War II (1939-1945). It killed 40,000 people and injured as many.
navy yard: a navy-owned *shipyard,* a place where warships are built and repaired.
Nazareth: a town in northern Israel and the childhood home of Jesus Christ.
nemesis: a bitter enemy, especially one who seems unbeatable.
neuralgia: intermittent and often severe pain in a part of the body that a particular nerve runs through, especially when there is no physical change in the nerve itself.
neuron(s): a cell that transmits nerve impulses, the basic functional unit of the nervous system; also called *nerve cell.*
neurotic: a person who is struggling to combat the present. He has not given up the strain of keeping some of his attention in present time, and will not do so until forced by a chronic, constant restimulation to do so. The neurotic is interested and concerned with the present, and the sane is interested in the future.
New Guinea: the second largest island in the world, in the western Pacific Ocean, off the northern coast of Australia. It is divided between the Indonesian province of Irian Jaya in the west and the country of Papua New Guinea in the east.
New Testament: the second part of the Christian Bible. Christians call the first part of the Bible the Old Testament because it is a record of the binding agreement made by God with the people of Israel (the Jews) long before the writing of the New Testament. The New Testament is the record of a new agreement made by God with humanity through the life, death and resurrection of Jesus Christ. A *testament* is a covenant (binding agreement) between human beings and God.
New York Giants: a professional American baseball team, founded in the late 1800s. Beginning their successful career in New York City, New York, the Giants moved to San Francisco, California, in the 1950s.

New York Times: one of the largest circulating newspapers in the United States, published in New York. It has the best-known and highly regarded bestseller list in the United States, which is used by the printing industry as a measure of success.
next one: a reference to the Vietnam War (1954-1975), between South Vietnam and communist-controlled North Vietnam. A tropical country in Southeast Asia, Vietnam was split into warring northern and southern sections in 1954, at the same time that the United States became involved in the conflict. By the late 1960s, due to the length of the war, high US casualties and US participation in war crimes against the Vietnamese, American involvement became increasingly unpopular in the US and was strongly protested. In 1973, despite continuing hostilities between North and South Vietnam, the US removed all its troops. By 1975, the communists had overrun South Vietnam and the war was officially ended.
night court: a criminal court that convenes at night for the quick settlement of legal charges and the granting of bail.
Nightingale, Florence: (1820-1910) famous English nurse regarded as the founder of trained nursing as a profession for women. In 1854 Nightingale traveled to the Crimean peninsula in Russia with a team of thirty-eight nurses to care for the men wounded during the Crimean War (a war between Russian forces and the armies of Britain, France and a former Turkish empire). She took charge of establishing the nursing facility, while also personally nursing the injured. From her work, she saved many lives and brought about worldwide reforms in hospital administration and nursing.
96285-ST: a made-up term.
no man's land: the area of land that lies between two opposing armies and is held by neither side, especially the field of battle between the lines of two opposing entrenched armies.
nonpartisan: viewing matters or ideas without bias; not influenced by the ideas or opinions of a person, group or cause.
North Atlantic: of or having to do with the northern part of the Atlantic Ocean, extending northward from the equator to the Arctic Ocean (the waters surrounding the North Pole). During World War II, the sea routes of the North Atlantic saw considerable naval action, with ships of the United States Navy guarding supply ships headed to England and Russia and fighting off attacking German submarines.
nose clean, kept (one's): behaved oneself; avoided trouble.

note of hand: a written promise to pay or repay a specified sum of money at a stated time or on demand.

nuclear physicist(s): a specialist in the field of *nuclear physics,* that branch of physics that studies the internal structure, behavior and forces of atomic nuclei (the centers of atoms).

nuclear physics: that branch of physics that deals with the behavior, structure and component parts of the center of an atom (called a *nucleus*) which makes up almost all of the mass of the atom.

odds and ends: miscellaneous items, matters, etc.

one fell swoop: all at one time or at the same time; in one sudden action or stroke, as of a bird of prey (a bird such as an eagle or hawk that kills and eats small animals) making one vigorous descent upon its victim. The word *fell* in this expression means vigorously, fiercely or capable of destroying.

1.5: the numerical designation for the level of Anger on the Tone Scale.

onerous: burdensome, oppressive or troublesome.

"only one": a being who thinks that he "must be the only one" and that there must not be any other Cause but himself.

"only oneish": like or characteristic of an "only one."

opacity: the quality, state or degree of being *opaque,* not able to be seen through. Also used figuratively.

open the door to: furnish opportunity for.

optic nerve(s): the nerve that carries signals from the eye to the brain.

ornery: bad-tempered and ready or eager to fight or argue.

overt action: any action whereby the individual hurts an entity on any one of the dynamics.

packing around: figuratively, carrying or having something habitually.

palm(s): a military or other honorary decoration in the form of a palm frond (branch from a palm tree) used especially to indicate a second award of the basic decoration.

paraphernalia: a collection of articles or objects used in some activity; equipment.

paring knife: a knife used mainly for peeling things such as fruits and vegetables.

parity: the state or condition of being equal, or on a level; equality.

parlor: a room for the reception and entertainment of visitors to one's home; living room.

part and parcel: an essential or necessary part of something. *Part* means a portion or division of a whole that is separate or distinct. *Parcel* is similar in meaning, a portion or division of

anything considered separate from the whole. The addition of *parcel* emphasizes the meaning of *part.*

party: a person or group that participates in some action, affair, plan, etc.

pawn: a person or entity used to further the purposes of another. A *pawn* in the game of chess is a chess piece of the smallest size and value and it can only be moved forward on a chessboard.

pawnish: like or characteristic of a pawn.

Pearl Harbor: a harbor in Hawaii, site of a major United States naval base. A devastating surprise attack on Pearl Harbor by Japanese aircraft on 7 December 1941 prompted the United States to enter World War II (1939-1945).

pen name(s): a name used by a writer instead of his or her real name.

Pentagon: a government building in Arlington, Virginia, USA, near the nation's capital, which is shaped in a pentagon (a shape that has five angles and five sides), and which is the headquarters for the United States Department of Defense.

pep talk: an encouraging talk to improve morale; a short speech designed to give advice and generate enthusiasm.

perception(s): the ability to see, hear or become aware of something through the senses. There are more than fifty perceptions used by the physical body, the best-known of which are sight, hearing, touch, taste and smell.

person, (your): the body of a living human being; bodily form or appearance.

Peter Pan: a famous play written (1904) by Scottish playwright J. M. Barrie (1860-1937), about a little boy, Peter Pan, who lives in Never-Never Land, a country where no child ever grows up. One of Peter's closest friends is Tinker Bell, a small fairy, who appears in the stage production as a faint light accompanied by a tinkling sound. Peter and his friends, the Lost Boys, have many adventures, particularly at the hands of Peter's enemy Captain Hook, the leader of a band of pirates.

Philadelphia Lectures, 1953: the Philadelphia Doctorate Course Supplementary Lectures, delivered between 12 and 24 January 1953 in London and included in the released Philadelphia Doctorate Course Lectures.

Phoenix: a city in the state of Arizona in the southwestern United States where LRH gave more than 490 recorded lectures and group auditing sessions, and home of the Hubbard College in 1954.

phosphorus: a non-metallic chemical element. In its white form, it is extremely flammable and can burn when air touches it.
photon(s): a unit particle of light. Just as matter is composed of atoms, light is composed of photons.
physical sciences: any of the sciences, such as physics and chemistry, that study and analyze the nature and properties of energy and nonliving matter.
pile driver: a machine used to drive piles (long heavy timbers or beams), into the ground or sometimes under water, to support a bridge, dock, etc. The machine is usually composed of a tall framework in which either a weight is raised and dropped on the pile head or a steam operated hammer drives in the pile.
pipe dream: a fantastic or impracticable notion or plan, likened to a dream produced by smoking opium.
pitch(ing), in there (and): put forth one's best efforts; work hard, busily or steadily. An allusion to a pitcher (player who pitches the ball in baseball) working diligently and doing his best to win the game.
pitched off: figuratively, moved abruptly off of (something).
platform: a statement of principles and policies, especially of a political party.
player piano roll: a *player piano* is a device with a mechanism for playing music automatically. It has a *roll* of paper with patterns of holes whose positions determine the sequence of notes played.
playing field: the expanses or spaces where the actions of life are carried (played) out, likened to a *playing field,* a specified area of ground where individuals or teams compete (play) against each other.
Polio Foundation: a reference to the March of Dimes Birth Defects Foundation.
pop: a bubbly, flavored and sweetened drink, usually sold in bottles or cans.
Poppinkoff: a made-up name.
postpartum psychosis: a condition characterized by severe depression, anger, anxiety, etc., occurring in the mother after childbirth. *Postpartum* means after childbirth.
postulate: the word *postulate* is used slightly differently to its English definition and means causative thinkingness; to say a thing and have it be true.
potty: a British expression meaning slightly crazy.

preclear: an individual entering upon and undergoing Scientology processing who is not yet a Clear.
present muskets: an order to troops to point or aim their weapons. A *musket* is an early type of gun with a long barrel, which was used between the sixteenth and eighteenth centuries.
presto chango: used to indicate a change which occurs suddenly, as if by magic.
prim: formally precise or proper; stiffly neat.
′ (prime): a symbol written above and to the right of a letter or figure and used to distinguish it from another of the same kind. For example, A and A′ are the same letter, but the prime symbol (′) represents A in different circumstances or a slightly different position or location. Hence, A′ would be in a slightly different position or location in relation to A, A″ would be in a slightly different position or location in relation to A or A′, etc.
privatish: of or like a *private,* a soldier of the lowest rank.
process: to apply a *process,* an exact series of directions or sequence of actions applied by a Scientology practitioner to help a person find out more about himself and his life and to improve his condition.
Process 82QST: a made-up term.
processing: same as *auditing,* the name for the Scientology practice which frees the person from spiritual bondage bringing personal enlightenment and freedom, as a spiritual being.
Prohibition: a period in the United States (1920–1933) in which the manufacture, transportation and sale of alcoholic liquors for beverage purposes were forbidden by federal law. However, many people ignored the national ban and drank illegal beverages.
province: sphere or field of activity or authority.
provision(s): the action of providing; seeing to things beforehand; preparing, or arranging in advance; the fact or condition of being prepared or made ready beforehand.
provocation: reason for attacking somebody.
psychoanalysis: a system of mental therapy developed by Sigmund Freud (1856–1939) in Austria in 1894 in which the patient was made to talk about and recall his childhood for years, searching for hidden sexual incidents believed by Freud to be the cause of mental ills.
psychology: modern psychology, developed in 1879 by German professor Wilhelm Wundt (1832–1920), Leipzig University, who conceived that Man was an animal without a soul and based all of his work on the principle that there was no *psyche* (a Greek word meaning spirit).

Psychology, the study of the spirit (or mind) then came into the peculiar position of being "a study of the spirit which denied the spirit."

psychometric: having to do with testing the intelligence, aptitude and personality traits of individuals.

psychopathic: of or for *psychopaths,* those whose behavior is largely anti-social and without morals, who are characterized by irresponsibility, lack of remorse or shame, criminal behavior and other serious personality defects.

psychosomatic illness(es): *psycho* refers to mind and *somatic* refers to body; the term *psychosomatic* means the mind making the body ill or illnesses which have been created physically within the body by derangement of the mind.

pulled the stops, never: a coined phrase meaning never blocked itself from using every possible means to carry something out.

puny: of inferior importance; insignificant and weak.

quadrifocal(s): a made-up name for eyeglasses that have four portions, as for very close, somewhat near, intermediate and far vision.

qualms: sudden feelings of apprehensive uneasiness; misgivings.

quite the thing: an informal term for something that is popular or fashionable at the moment.

quivery: characterized by trembling or the like; jittery.

R: an abbreviation for *reality.*

radiation: energy that is emanating (flowing or coming out from a source) in the form of either waves or particles. *Nuclear radiation* is the form of energy that comes especially from radioactive materials and which in large amounts is harmful to living things.

rah-rah: a shout of support or encouragement, as for a particular cause, etc.; uncritical enthusiasm and excitement.

ranks: people belonging to a particular group or category, considered collectively and usually with the understanding that there are large numbers of them.

rap: to discuss or say vigorously or sharply.

reactive mind: the reactive mind is that portion of the mind which files and retains physical pain and painful emotion and seeks to direct the organism solely on a stimulus-response basis. It thinks only in identities.

Reader's Digest: a pocket-sized American magazine begun in 1922 that reprints in condensed form materials from books or other periodicals, including the *Journal of the American Medical Association.*

reality: that which appears to be. *Reality* is fundamentally agreement. What we agree to be real is real.

rear: the part of a military force farthest from the enemy.

rear guard: a part of an army or military force detached from the main body to come last or behind and guard the rear from surprise attack. Used figuratively.

recourse to: the act or instance of turning to something for aid, use or help.

red star: a symbol used by the *Soviet Union,* the world's first and most powerful communist country, founded in 1922. It consisted of fifteen republics, many of which formed the Commonwealth of Independent States after the breakup of the larger country in 1991, when the Communist Party lost power. *Red* is used in reference to *communist.*

reductio ad absurdum: a proposition continued up to a point where it is absurd. Ants have legs, people who have legs have feet, therefore ants have feet. People who have legs have feet wear shoes. Therefore ants wear shoes. *Reductio ad absurdum.*

reel off: communicate rapidly and quickly without apparent effort.

regimen: a specific system, program, plan or course of action to attain some result. Also, a regulated system of diet, exercise, manner of living, etc., intended to preserve or restore health.

rendered: 1. caused to be or become; made.
2. handed over; delivered; given.

Republicans: members of the Republican Party, one of the two major political parties in the United States (the other being the Democratic Party, viewed as more liberal) originally organized in 1854. Republicans are usually associated with business, financial and some agricultural interests and with favoring a restricted governmental role in social and economic life.

restimulate(d): reactivate (or had reactivated) some past incident through an approximation of its content perceived in the environment of the individual.

restimulation: the fact or condition of being restimulated.

resurge: to rise or grow strong again.

ridge(s): essentially suspended energy in space. A ridge is caused by two energy flows coinciding and causing an enturbulence of energy which, on examination, is found to take

on a characteristic which in energy flows is very like matter, having its particles in chaotic mixture.

right of way: right of passage, as across another's property; also, a narrow length of land used for the route of a railroad.

ring, fourth: a reference to the region of space between Mars and Jupiter, called the *asteroid belt,* which contains a large number of small, rocky bodies (asteroids) that orbit the Sun.

riveting hammer: also called a *riveter,* a powerful hammer operated by air pressure, used to close up rivets. A *rivet* is a fastener for steel plates or the like, in the form of a short metal rod with a head at one end. The rivet is passed through holes in the steel plates and then pounded flat on the other side so as to form a second head and hold the plates firmly together.

road, get the show on the: to get (an organization, plan, project, etc.) started, put in motion and operating. This phrase comes from the early 1900s, when acting companies, theaters and circuses would tour all over the country giving shows, and *get the show on the road* literally meant to get the show packed up and traveling on the road to the place(s) it was going to perform.

road, out of the: out of the way, likened to getting some object off a road to create a clear, unobstructed passage.

Roberts, Oral: (1918-) an American missionary and well-known revivalist (a Christian who preaches the need for renewed religious faith, especially at public gatherings, radio and television broadcasts, etc.). At the time of these lectures he was preaching near Phoenix.

Roman Empire: the empire of ancient Rome (which at its peak included western and southern Europe, Britain, North Africa and the lands of the eastern Mediterranean Sea) that lasted from 27 B.C. to A.D. 476, when it fell to invading Germanic tribes. Once a very grand, affluent and powerful empire, in its last century, conditions began a steady decline due to economic disintegration, weak emperors, invading tribes and the central government providing few services and little protection while demanding more taxes.

Rorschach: a reference to a type of personality test first devised by Swiss psychiatrist Hermann Rorschach (1884-1922), in which a set of ink blots of different shapes and colors is presented one at a time to a subject with the request that he should describe what they suggest or resemble.

run(ning) (something) out: exhaust the negative influence of something; erase.

saving grace: a redeeming quality or factor.

scene, make a: to make a disturbance.

schizzy: of or like someone who has *schizophrenia,* a condition in which a person has two (or more) apparent personalities. *Schizophrenia* means scissors or two, plus head. Literally, splitting of the mind, hence, split personality.

school board: a group of people elected or appointed in each county or local school system in the United States to make decisions about education in public schools.

Schopenhauer: Arthur Schopenhauer (1788-1860), German philosopher known for his philosophy of pessimism and who believed that only the stopping of desire can solve the universal impulse of the will to live.

scientific methodology: the principles and processes of discovery and demonstration considered characteristic of or necessary for scientific investigation, generally involving the following: a situation or problem is identified, relevant data and facts are repeatedly gathered and an answer is formulated and verified against many observations and experiments.

screwy: mentally unbalanced; crazy.

scurviest: meanest, most disgusting or contemptible, said of a person.

seaman: a member of the navy below the rank of an officer.

seam-at-brow: a coined phrase meaning a forehead (brow) that has wrinkles (seams), as if caused by the mental strain or effort brought on by thinking hard about something.

secretary of (for) air: the *secretary of the air force,* the head of the United States Air Force, responsible for conducting military operations in air and space.

secretary of (the) navy: the United States Government official responsible for supervision of all naval affairs.

secretary of war: a reference to the head of the United States Department of the Army (formerly known as the War Department), established to supervise all military activities and national defense.

Seeing Eye dog: a dog that has been specially trained to lead or guide a blind person in walking about; used figuratively.

self-determinism: that state of being wherein the individual can or cannot be controlled by his environment according to his own choice.

serial number: a series of numbers used for identification, as in the military.

session(s): a period of time given to or set aside for the pursuit of a particular activity. Specifically, it refers to a period of time set aside for *processing* (also called *auditing*), the name

for the Scientology practice which frees the person from spiritual bondage bringing personal enlightenment and freedom, as a spiritual being.

session, in: of a legislative body, involved in a continuous series of sittings or meetings, as in order to review and pass on laws and conduct other business of the legislature.

Shagnikoff: a made-up name.

Sheen: a reference to Bishop Fulton John Sheen (1895-1979), one of the major spokesmen for the teachings of the Roman Catholic Church in the United States. Sheen delivered sermons on radio and appeared on television. He also wrote more than sixty books.

Sherwin-Williams: an American company that manufactures paints and varnishes.

shiftless: unwilling to make the effort to be successful or do something properly; lazy.

shortchanged: deprived of something expected; cheated. Literally, to *shortchange* means to rob by giving insufficient money (change) back to someone who has paid for something.

short-circuited: a *circuit* is a system of electrical components and wires forming a complete path around which an electrical current can flow and which carries out a specific function. A *short circuit* is electricity following a shorter, less resistive path rather than the main pathway of wires and parts intended. It leads to excessive electrical flow (without resistance, electricity flows uncontrollably, creating overload) and normally shuts down the equipment it is associated with. Used figuratively it means to become inoperable, fail or cease working (in the manner of a short circuit).

shorthand: a shorter way of saying something.

shotgun, by: a reference to a wedding into which one or both of the participants are forced, as if at gunpoint (shotgun), especially due to the bride's being pregnant.

show on the road, get a (the): to get (an organization, plan, project, etc.) started and operating; to put (a strategy, idea, etc.) into motion.

sic 'em: figuratively, set someone to work on another. From the literal use as a command to attack, especially to a dog. Used humorously.

sick bay: the space on a ship or room in a military base, etc., used as a hospital or a place where medicines and first aid are available.

silt: fine-grained earth, such as sand, clay or the like, carried by moving or running water. Silt eventually sinks and lies as a layer at the bottom of rivers and lakes.

sinecure: of a position requiring little or no work, especially one with a potential of yielding returns.

singular: remarkable; extraordinary.

1600 Pennsylvania Avenue: the address of the White House, the official residence of the president of the United States in Washington, DC.

slanderous: saying false and malicious statements that damage somebody's reputation.

slumps: sits with a drooping or slouching posture.

smoke, make a tremendous: create or produce a large amount of words, statements or the like, as in an effort to call attention to something.

snitch: to steal, especially in a sneaky way.

socialists: those who believe in socialism, or are members of a political party that supports socialism. *Socialism* is an economic system in which the production and distribution of goods are controlled by the government rather than by individuals.

Social Register: the book listing the names, addresses, clubs, etc., of the principal members of fashionable society in a given city or area.

Social Security card: a card identifying a person as a participant in *Social Security*, a program in the United States of old age, unemployment, health, disability and survivors' insurance maintained by the federal government through compulsory payments by specific employer and employee groups.

somatic mind: as defined in *Dianetics: The Modern Science of Mental Health,* that mind which, directed by the analytical or reactive mind, places solutions into effect on the physical level.

soupy: watery, like soup; having the consistency of soup.

South Pacific: region of the Pacific Ocean lying south of the equator, including its islands, many of which saw heavy fighting during World War II (1939-1945).

Soviet: a reference to the local or district councils that formed local governments in the *USSR,* the Union of Soviet Socialist Republics. The world's first and most powerful communist country, the USSR existed from 1922 to 1991, when the Communist Party lost power. It consisted of fifteen republics, many of which formed the Commonwealth of Independent States after the breakup of the larger country.

space opera: time periods on the whole track which concern activities in this and other galaxies. Space opera has space travel, spaceships, spacemen, intergalactic travel, wars, conflicts, other beings, civilizations and societies and other planets and galaxies. It is not fiction and concerns actual incidents and things that occur and have occurred on the track. (*Space opera* was originally a variant of *horse opera,* a film or other theatrical work about the American West and *soap opera,* drama commonly dealing with domestic situations and often characterized by sensation and sentimentality. *Space opera* meant an action-oriented tale of space adventure.)

spectate: to watch something rather than participate.

spillway: a passageway or channel to carry off excess water, as around a dam.

spitting image: a variation of *spit and image,* an exact likeness of someone, from an old saying that a child with a great resemblance to its father looks as much like him as if it had been spit out of his mouth.

spot, in a bad: in an unpleasant or difficult situation; in trouble.

St. John 14, verse 12: the twelfth verse of the fourteenth chapter of that section of the Bible written by Saint John, one of the twelve original followers of Jesus Christ. In the Bible, a *verse* refers to a single, short, usually numbered division of a chapter, generally one sentence in length.

Stars and Stripes: the name for the flag of the United States, with seven horizontal red stripes and six white ones, the colors alternating, and in the upper left corner a blue field with white stars, one for each state.

stateside: in the United States (used in reference to the United States from elsewhere).

statute book(s): a book containing *statutes,* laws established by the legislature of a state or nation and formally written down.

steno(grapher): someone who is skilled at or whose job involves writing shorthand and typing up reports and letters from shorthand. *Shorthand* is a fast method of writing, using symbols to represent letters, words or phrases.

stevedore(s): one who works at the loading or unloading of a ship in port.

stigma: a mark of disgrace, something that detracts from the character or reputation of a person, group, etc. Literally, a *stigma* is a mark burned or cut into the skin; from a Greek word with the same meaning.

stimulus-response: a certain stimulus (something that rouses a person or thing to activity or energy or that produces a reaction in the body) automatically giving a certain response. Example: the knee is tapped in an exact place and the lower leg swings upward.

stock: ownership in a corporation or company in which someone has bought shares (equal parts into which stock of a company has been divided). Stock entitles the buyer to share in the ownership of the company and usually results in dividends (money païd to shareholders).

stockpiles: accumulations of nuclear weapons.

Straightwire: a process that puts one into better communication with his mind and the world. It is so called because the preclear is being directed, much like a telephone wire, directly to a memory in the past. Communication is opened between the past and the present. The person undergoing processing is in present time and in contact with present time and he is asked questions which restore to him certain memories.

sublime: belonging to the highest regions of thought, reality or human activity. Used ironically.

subscribe: to give support to or agree to.

sulfur (water): a mineral naturally occurring near hot springs and volcanic craters. It has been used medicinally since ancient times and it is contained in every cell in the body.

summated: added together, summed up.

sweetness and light: an attitude or actions of extreme or excessive kindliness and gentleness.

swindler(s): one who deceives, or cheats (a person, business, etc.), out of money or other assets.

switchboard(s): a board containing switches and other devices for controlling electric flows and used to connect and disconnect communication lines. Also used to describe the brain and nervous and glandular system.

sylvan: characteristic of, associated with or belonging to a woods or forest; typical of the natural and pleasing simplicity of the countryside.

synthetic: arranged or put together to reflect a reality, not real, artificial.

tabloid: a type of newspaper that is usually half the ordinary size, with many pictures and short, often sensatiônal, news stories.

take a hand: take part in the doing of something.

take in: understand; comprehend.

tamper(ing) with: interfere with, especially for the purpose of altering, damaging or misusing.

tattletale: someone who reveals secrets or misdeeds of others in order to cause trouble.

teeth, kicking in the: figuratively, doing something harmful or unpleasant to someone, likened to striking with a kick.

temper: to make something less harsh or unacceptable; soften; tone down.

10 Downing Street: the address of the official residence of the prime minister of Great Britain in London, England.

Tesla, Nikola: (1856–1943) Croatian-born American physicist, electrical engineer and inventor. One of the pioneers in the field of electricity, he made many discoveries and inventions of great value to the development of radio transmission and to the use of electricity, specifically the type of electricity now supplied to all residences, factories and businesses.

thetan: this term designates the beingness of the individual, the awareness of awareness unit, that quantity and identity which is the preclear.

thick of it, in the: in the most intense or most active part of something.

thou shalt: an older form of the words *you shall.*

threshold: the point at which something is just strong enough to be perceived or produce a response. Literally, a *threshold* is a piece of stone or wood that forms the bottom of a doorway, hence, an entrance or a beginning point of something.

tibia: the inner and thicker of the two bones of the human leg between the knee and the ankle; shinbone.

tick, what makes (someone): what internally motivates a person or causes him to operate or function as he does. Likening the essential character or motivation of a person to the internal operating mechanism of a clock or watch, which sometimes makes a ticking sound.

time payments: a method of paying for something (such as an automobile) where one pays a portion of the overall amount in specified intervals until the entire debt or purchase is paid off. Such payment plans carry with them an extra charge (profit for the person or institution lending the money) that must be paid in addition to the cash price of the item.

time track: the consecutive moments of "now" from the earliest moment of life of the organism to present time.

tinker: attempt in a casual way to repair or improve something.

Tinker Bell: a small fairy in the children's play *Peter Pan,* written (1904) by Scottish author James Barrie (1860–1937). In the stage play, Tinker Bell appears as a faint light accompanied by a tinkling sound. She acts as a guardian fairy to her friend Peter Pan so that he can defeat the wicked pirate Captain Hook.

toe the line: conform strictly to a rule, command, etc.

tone: the momentary or continuing emotional state of the person.

Tone Scale: a scale of emotional tones which shows the levels of human behavior. These tones, ranged from the highest to the lowest, are, in part, Serenity (the highest level), Enthusiasm, Conservatism, Boredom, Antagonism, Anger, Covert Hostility, Fear, Grief and Apathy.

tooth and claw: marked by fierce or savage struggle, such as in the jungle. *Tooth and claw* is a variation of *tooth and nail,* often used in the phrase *to fight with tooth and nail,* with the use of one's teeth and nails as weapons.

top sergeant: a *sergeant* is a middle ranking officer in the army. A *top sergeant* (military slang for a first sergeant) serves as chief administrative assistant to the commander of a group of soldiers and is usually in charge of personnel and administration.

touch the wall, touch the spot: used in the lecture as examples of a type of processing that applies to the physical universe and which involves looking around or physical contact with the environment.

tough customer: a person who is difficult to handle.

track: short for *time track,* the consecutive moments of "now" from the earliest moment of life of the organism to present time.

transcending: going beyond the limit or range of.

transmission: the action of sending or causing to go from one person to another, as in a communication or information, especially across intervening space or distance.

Treasure Island: an island in San Francisco Bay, California, the location of a naval base.

Treasury Department: an executive department of the United States Government, responsible for the collection of taxes and management of the nation's finances.

trifocal(s): eyeglasses that have three portions, one for near, one for intermediate and one for far vision.

True Romances: an American magazine first published in 1934 by American publisher Bernarr Macfadden (1863-1955). Published monthly, the magazine told supposedly true stories about the romances of everyday plain people.

tuberculosis: a serious infectious disease in which swellings appear on the lungs and other parts of the body, once ranked among the most common causes of death in the world.

turn to: to appeal or ask for help from someone.

turn up: to appear; arrive.

twain: an older word meaning two, sometimes used to show separateness.

2.0: the numerical designation for the level of Antagonism on the Tone Scale.

two-dimensional: having two dimensions only, such as length and width. *Dimension* is any measurable extent in space such as length, width or height.

2.5: the numerical designation for the level of boredom on the Tone Scale.

Tyre: ancient port and city on the Mediterranean Sea, located in what is now Lebanon, near its border with Israel. Tyre was built on an island and on the neighboring mainland and became an important trade center. In 332 B.C. the city resisted the army of Alexander the Great (356-323 B.C.) for seven months before it was taken. Alexander completely destroyed the mainland portion of the city and used its rubble to build an immense causeway (a raised road over water or wet ground) to gain access to the island section.

unconditional: not limited by or subject to conditions; absolute, unlimited or complete.

United Press: short for *United Press International,* a large American news collecting and distributing agency with representatives abroad for the reporting and interchange of news.

unmanned: lessened or weakened.

unto: a formal way of saying *to,* showing that something is given to someone.

upscale: located at or moving toward the higher end of a scale; to a higher or better condition, state or position.

USS *Chicago:* a naval vessel involved in several battles in the South Pacific during World War II. The abbreviation *USS* stands for *United States Ship.*

utopia: an ideal and perfect place or state, where everyone lives in harmony and everything is for the best.

valence: an actual or shadow personality. A *shadow personality* is the taking on of the physical and/or emotional characteristics or traits of another. One's own valence is his actual personality.

Vallejo: a city and port in northwestern California and the site of a maritime academy, various military installations and major shipbuilding facilities.

vengeance: punishment that is given in return for a wrong; revenge.

verily: in truth; as a matter of truth or fact.

vested interest: special interest in something for particular personal reasons.

Veterans Day: November 11th, observed in the United States in honor of veterans of the armed services and to commemorate the day that marked the end of World War I, November 11, 1918.

via(s): a relay point in a communication line.

vice squad: a police division in charge of enforcing laws relating to prostitution, gambling and drugs. *Vice* is evil, degrading or immoral practices, habits or conduct; corruption.

Volstead Act: an act of Congress introduced in 1919 by United States legislator Andrew J. Volstead (1860-1946) to implement the Eighteenth Amendment of the Constitution, which forbade the sale of alcoholic beverages.

voltage: the amount of pressure or force behind an electrical flow.

voucher(s): a form authorizing a disbursement of cash.

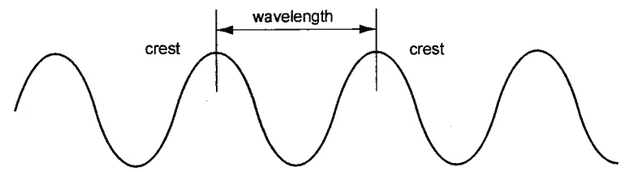
Wagner: Richard Wagner (1813-1883), German dramatic composer whose work had a revolutionary influence on Western music. Many years after Wagner's death, Hitler adopted his works as a means to further Hitler's message of Germanic superiority. Thus Wagner's music came to represent German patriotism.

ward(s): 1. a division or district of a city or town, as for administrative or political purposes. **2.** a division, floor or room of a hospital for a particular class or group of patients.

War of 1812: a war between Britain and the United States, fought between 1812 and 1815. It stemmed from British violations of American shipping rights, particularly by stopping American ships and forcibly removing sailors thought to be British deserters, with some 10,000 sailors, mostly Americans, being forced into the British navy in this way. After the war, Britain largely ceased such violations.

Washington Penguins: a made-up name for an American football team.

wavelength: a wavelength is a characteristic of motion. Many motions are too random, too chaotic to have orderly wavelengths. An orderly wavelength is a flow of motion. It has a regular repeated distance between its crests. Take a rope or the garden hose and give it a flip. You will see a wave travel along it. Energy, whether electrical, light or sound, has some such pattern.



This is a smooth flowing wave. Its length is between crests. It is measured in units of length such as centimeters or inches or feet.

Wellesley: *Wellesley College,* a well-known private college for women, opened in 1875 in Wellesley, Massachusetts, located about 12 miles (20 kilometers) from Boston.

what he wouldn't do: an emphatic phrase implying a contrary assertion, as in "he would do anything."

whipping: defeating or overcoming.

Wiener, Norbert: (1894-1964) American mathematician and pioneer in the field of *cybernetics,* the study of electronic computers and the relationship between the human nervous system and electronic systems designed to replace them. The term *cybernetics* was coined by Wiener, from a Greek word meaning *steersman,* someone who guides a boat or ship.

willy-nilly: whether one wishes to or not; willingly or unwillingly.

wind and limb: a reference to one's physical condition. *Wind* is the power to breathe, especially when making an effort such as running and a *limb* is a body part, such as an arm or a leg.

withered: shriveled or shrunken.

wits: mind; powers of thinking and reasoning.

working stiff: an informal term for an ordinary working man.

Works Progress Administration: the original name of the *Works Projects Administration,* a United States federal agency (from 1935 until 1943), charged with instituting and administering public works (works constructed by the government for public use or enjoyment such as dams, docks, railroads, etc.), in order to relieve national unemployment. It also included the *Federal Art Project,* a program employing thousands of artists to create art works, such as murals for decorating public buildings.

worst luck: an informal phrase used to say that one is very disappointed or annoyed about something; unfortunately. Used ironically, meaning the opposite of what one has said.

worth two nickels and a collar button: a phrase used to emphasize a negative statement, meaning "at all," "in the slightest degree," etc. A *collar button* is something considered to be of insignificant value.

wrongdoer: a person who does wrong, especially someone who violates moral laws.

Wundt, (Professor): Wilhelm Wundt (1832-1920), German psychologist and physiologist (a specialist in the study of the functions of living things and the ways in which their parts and organs work); the originator of modern psychology and the false doctrine that Man is no more than an animal.

Yahweh: a name of God, expanded from the four letters, YHWH, that form the proper name of God in Hebrew.